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## **Art Education for Daily Living**





PHOTO BY MARGARET BONINF FOX

Living Room With Simple Accessories Effectively Used

# ART EDUCATION FOR DAILY LIVING

*Formerly ART TRAINING THROUGH HOME PROBLEMS*

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MABLE RUSSELL AND ELSIE WILSON GWYNNE

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## EDITOR'S INTRODUCTION

THE SOCIAL OBJECTIVE of general education is causing a reorganization of the teaching procedure in all subjects of the school. Subjects which make vital contacts with real life situations are being stressed as never before in the modern curriculum of the school. Because of these facts, ART EDUCATION FOR DAILY LIVING will be welcomed as a book which meets new needs and requirements of the teaching profession.

The home is the place where the youth's contact with real life is most intense and intimate. The home becomes an ideal starting place for the study of art in relationship to life. Today our homes are literally show places or exhibits of our artistic ability in making wise choices of objects and in arranging these objects into harmonious and beautiful dwellings. From the reception hall to the kitchen, art enters into the home and requires careful analysis and judgment in its use. Every room becomes a problem in design. Here knowledge of the correct use of the principles of color harmony and the principles of arrangement or composition is a prerequisite for any successful creative work in connection with the home. This is true also in regard to problems in costume design or in any phase of art, for that matter. The *knowing* precedes the successful *doing* of the art.

In this book the authors present an approach for the teaching of art in which knowledge and understanding are stressed more than manipulative techniques and skills. This procedure is in accord with modern education. Educators have long demanded the same rational procedures in the teaching of the arts that have proved so successful in the teaching of other subjects of the school. Too long have we thought of the public schools as miniature art schools, and the art courses as curriculums for the training only of artists. The authors of this book have

frankly adopted the educational point of view. They have developed a course of study in household art which meets present-day educational objectives. They have employed the educational theory of "*judgment technique and problem solving*" as a means of revising the art curriculum to meet the needs of the modern socialized school.

Problem-solving methods have been used extensively in the various units which make up the course prescribed in the book. These problem situations require judgment ability and the making of fine choices or discriminations which are closely analogous to life needs for art. They offer a challenge to youth to do the best thinking of which it is capable.

In connection with each problem the pupil is familiarized with causes and effects in typical situations. He engages in creative thinking which calls for application of art principles in the solving of problems related to real life. Known facts are assembled and organized so that the best possible solution is obtained. This method of teaching calls for judgment skill as well as technical skill. Technical skill is encouraged and creative and manipulative problems are provided to round out the course. Problems involving technical skill are not offered as ends in themselves but as means toward the acquiring of fruitful knowledge which will function in the life needs of the pupil.

In this book the authors point the way for a practical use of art in daily life. They have shown that art is a part of fine living. But most valuable of all, they have clearly demonstrated that art can be taught effectively by new educational methods and practices rather than by the costly, old, studio methods of the art school.

With the material of this book as a guide, teachers and students will be able to enter into the realm of art instruction by a sound educational procedure and one which is well established in truly progressive systems of education.

W. G. WHITFORD

## *PREFACE TO THE FIRST EDITION*

**I**T IS THE hope of the authors that this book will give valuable assistance to all teachers in their endeavor to help their pupils meet everyday art needs.

It is recommended as a text for use with teachers in training. It will be of value to the classroom teacher in planning her daily work. It is anticipated that it will be of great service to supervisors of teachers and to leaders in adult education.

The realization of the objectives set forth in this book should insure greater ability to make successful applications of the principles of art in daily living. It should insure a stronger desire on the part of the individual to have beautiful surroundings. It should also stimulate in the individual an appreciation of beauty.

Teachers who have had extensive training in art, as well as those who have had limited training, are having difficulty in deciding what to teach and how to teach, so that practical applications are easily and satisfactorily achieved. For that reason the emphasis in this book is upon the selection and presentation of art subject matter so that it definitely contributes to the development of specific pupil accomplishments. Good taste is making good choices. The series of problems outlined in the following chapters are planned to provide experience for the pupils in making choices, and the further experience of using their ability in making combinations and arrangements that are interesting and attractive.

The needs of the individual, of the home, the school, and community have provided the problems suggested in the following series. The sequence of problems and the principles suggested have come through experiences in the classroom.

Many of the problems have come from the pupils themselves.

The newly awakened interests of the adolescent pupil may be of significance in determining when to offer an art training based on everyday art problems. Previous to adolescence, few young girls and boys are interested in, or take an active part in, the selection of new articles and materials for their own rooms and for the family home. Such interest is a part of adolescent development.

The problems and illustrative material suggested in the succeeding chapters were planned primarily for pupils of secondary schools who have had limited or inadequate art training. They may be adapted to younger, or to more mature, pupils, or to those with more adequate previous training, as the need arises.

### *PREFACE TO THE REVISED EDITION*

THE AIM OF this revision of ART TRAINING THROUGH HOME PROBLEMS is to keep the contents in harmony with the trends in education and to increase its usefulness.

The significant relations between art and the individual in his personal as well as his home life are now so generally recognized as to permit a place among the other factors accepted for curriculum planning. As the curriculum tends to become more integrated, art is assigned a diversified role in which it contributes to an increasing number of phases within the whole program. Instead of continuing as a separate entity, it is permitted to permeate a larger part of the whole program. So far, this is excellent because art has the opportunity of becoming associated in a general way with a larger variety of experiences of the classroom students.

However, unless at some time there is opportunity for definite emphasis upon art and the ways in which it can contribute to everyday living, life for the individual will not be as aesthetically satisfying as it can be. He may never, to a satisfying degree, form a consciousness of art as a unified whole in its contributions to him, his home, his hobby interests, and his chosen vocation.

This revision, entitled **ART EDUCATION FOR DAILY LIVING**, offers a plan for art education which not only emphasizes a unified program but one which may be adapted for use within an integrated curriculum.

This revision emphasizes the innumerable opportunities for pupil-parent-teacher planning in the solving of everyday art problems and for the development of the individual as well as groups of students in the everyday use and enjoyment of art. It continues to emphasize the desirability of considering art principles or generalizations not as ends in themselves but as a means of achieving desired results in solving problems of design and color. Additional problems, illustrations, and suggestions for units of study are offered with the hope that the contents of the book will be of the greatest possible assistance to the teachers and other leaders in art education.

The authors are deeply indebted to the following members of the home economics division of Iowa State College: To Miss P. Mabel Nelson, dean of the division of home economics, and Miss Edna O'Bryan, head of the department of applied art, for their constructive suggestions and their approval of the revised edition. And, very especially, to Miss Florence Fallgatter, head of the department of home education, for her continued encouragement and interest as well as her constructive suggestions and her approval.





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# Chapter I

## *ART TRAINING FOR EVERYONE*

**A**RT HAS UNLIMITED contributions to make to daily living. What a wonderful world this would be if all of its natural beauty were preserved, if more of its potential beauty were developed, and if all children grew up in attractive homes and were clothed in suitable and becoming garments!

An art training which is presented through home problems brings art very near to everyone and makes it a part of everyday living. At the same time, a practical training does not depose art from the exalted position it has held for centuries. It makes of art, as Arthur W. Dow has said, "a way of life, of doing, of thinking, of feeling, of making choices, of living in a fine way." An art training which enriches the life of an individual is priceless and should be available to all.

Such a training should make us conscious of the beauty to be found in the commonplace; it should give us confidence and courage to express ourselves; and it should stimulate a desire for more attractive and satisfying surroundings. Beautiful and satisfying homes have much to contribute to home living. Such homes will have qualities of rest and repose gained through application of the art principles of balance, proportion, and emphasis. They will also have qualities of life and movement which come through the use of repetition and of rhythm, or they may have either of these qualities through color. Homes may be very simple, yet charming, through the use of good color and design. To the extent that material things contribute to that finest of arts, the art of living, they may be said to have true art worth.

An art training based on daily problems should reach beyond the four walls of the house and open our eyes to the beauties

all around us. When our eyes have been opened, how precious simple things become and what pleasure they afford! We may then say with Rupert Brooks:

*These I have loved:  
 . . . Blue massing clouds; the keen  
 Unpassioned beauty of a great machine;  
 . . . brown horse chestnuts glossy new;  
 And new peeled sticks; and shining pools on grass.<sup>1</sup>*

The homemaker as well as the poet may find beauty in the simple things of life. She may see color and beauty such as Emily Busby describes in her poem, "Jewels."

*I know a way of catching summer sunbeams as they play  
 And, like a crafty alchemist of old,  
 Of turning them to gems and molten gold  
 For winter when the skies are dull and gray.*

*In crystal jars upon my shelf they stand;  
 The ruby juice of currants, and the bland  
 Cool amber of the peach, the sapphire blue  
 Of wild grapes, and of damsons wet with dew.  
 The coral of the quince, the pearly sheen  
 Of silvery pears, the mint leaf's emerald green.*

*Strung on a chain of golden summer hours,  
 Clasped with the drone of bees and scent of flowers,  
 Row upon row my captured sunbeams stand  
 Like jewels of Ind or gems from Samarkand.<sup>2</sup>*

There is satisfaction and pleasure to be derived from design—the exquisite pattern in a piece of old embroidery, the printed and woven designs in household and dress fabrics, nature's patterns in light and shadow, the lacy pattern of leafless trees against a winter's sky, or simple, orderly arrangements in leaves and flowers. An art training can increase without limit the joy of living, if attention is directed to the beauty in every-

<sup>1</sup> Brooks, Rupert, "The Great Lover," *Georgian Poetry*, 1913-1915. New York, G. P. Putnam Sons, 1918, p. 54.

<sup>2</sup> Busby, Emily, "Jewels," *Good Housekeeping Magazine*, Sept., 1930, p. 93. Permission of *Good Housekeeping Magazine*.



COURTESY BETTER HOMES AND GARDENS

Fig. 1. Nature Provides Examples of Line, Form, Pattern, Dark and Light, Texture and Color

day surroundings and if pleasure is aroused in beautiful color, rhythmic movement, and good design. Figure 1.

The teaching of art no longer needs to be justified to insure it a place in the educational program. For many years some art training has been included in the curriculum of most public schools. Until recent years, the aim has been cultural, with the

hope that there would be some transfer of this training to the solving of everyday problems in art. Under that plan, when it was quite generally believed that training in one subject would be applied to an experience outside the classroom, little emphasis was given to applications of classroom training to life situations. However, comparatively few people have creative ability in painting and drawing; therefore an art training which is adapted only for those few is of little value to the majority of people in solving their everyday problems of color and design.

### Learning to Judge by Judging

Since so many of the daily art problems are problems in selection, a training which will develop judgment is more vital to the average individual than a training in creative art. On the other hand, creative art work may aid in acquiring good judgment, if carried on in connection with problem-solving situations. Dr. John Dewey stated an educational truth in very clear and understandable terms when he said, "We learn to do by doing." In a similar way, we learn to judge by judging. Judgment ability is developed by having opportunity to judge and make choices. However, it is essential that there is some basis on which to make decisions. A judgment differs from an opinion in that it can be justified on the basis of a general truth, a guiding law or a principle, while an opinion may have no better foundation than a personal whim or a current fad. According to J. S. Mill in Webster's International Dictionary, "A principle ascertained by experience is more than a mere summing up of what has been specifically observed in the individual cases which have been examined; it is a generalization grounded on those cases." It must be kept in mind that *the guiding truths or principles are merely the means to an end and must not be mistaken for the desired end*. The average individual needs clear and definite art standards or principles which will guide him in making satisfactory choices and combinations. As he has more experience and develops some degree of judgment ability, he begins to make application of the principles unconsciously. As he gains judgment, he will relegate the

principles to their rightful place, a means to the desired end. The desired end is not only the enjoyment of beauty but the ability to select and make wise use of articles in everyday life which are good in design and color. It is that fine discrimination which is often designated as "good taste."

The standards of good taste are built upon a solid foundation of art principles. These standards have been accepted by trained and discriminating people for generations. They have stood the test of time. They do not vary with the whims of fashion, yet are flexible and can be adapted to the needs of any group or of any period of time. A piece of antique furniture is desirable because of its good design and fine workmanship, not because of its age or market value. If it is poor in design, it is as worthless now as when it was first made. Good taste results from experience in making selections according to standards set up by the trained and discriminating. "In general, the belief today is less in infallible standards than in an effort to formulate broad principles by which judgments may be appraised and through which we may work towards a greater understanding of tastes."<sup>3</sup>

### Art Terminology and Principles

With the study and teaching of art, there has grown up an extensive art terminology, including many words and phrases with many different meanings and interpretations. The general organization and terminology used in the following chapters is based upon the report of the Committee on Terminology issued by the Federated Council on Art Education in 1929.<sup>4</sup> In this book, the words "balance," "proportion," "repetition," "rhythm," and "emphasis" are considered as broad, general terms designating fields of activity in securing arrangements in the arts.

Design is orderly arrangement. Design or composition in all the arts is based upon definite principles of arrangement. It

<sup>3</sup> Faulkner, Ray, Ziegfeld, Edwin, and Hill, Gerald, *Art Today*. New York, Henry Holt and Company, 1941, p. 416.

<sup>4</sup> "Report of the Committee on Terminology," Dr. William G. Whitford, chairman. The Federated Council on Art Education, Office of the Secretary, 3 East 25th St., Baltimore, Maryland.



is with these art principles, fundamental to successful arrangement, that the subject matter of this book is concerned.

A *principle* may be distinguished from a *definition*, in that the definition describes or explains a word, term, or article from the standpoint of what it is, whereas, a *principle is a fundamental truth or statement upon which a course of action or a judgment may be based*. A definition of balance tells us that balance is a state of rest or repose. *A principle of balance suggests how to produce balance in an arrangement*.

For example, the following statements have served as principles or working guides underlying an ability to make balanced arrangements:

A. When objects that are the same size and alike in appearance are arranged at equal distances from the center of a space, a feeling of rest or balance is secured.

B. When objects that are not alike in size and appearance are arranged so the larger one is nearer the center of the space and the smaller one farther away, a feeling of rest or balance is secured.

In other words, balance is the term or name which has been used to designate the *art subject matter* used in developing an *ability* to make balanced arrangements. Just as gravitation is recognized as a state or condition in the physical world, balance may also be considered as a general condition or state of being. The word gravitation has been accepted as a term by which to designate the presence of a certain physical phenomenon. There are, of course, well-established laws or principles of gravitation, of which the usefulness in the scientific world has been clearly recognized. In a similar way, balance is a general and inclusive term which may be represented in a number of useful, related guides or principles. A natural sense of balance is much stronger in some individuals than in others. For the majority of us, some clearly established principles of balance will aid in recognizing balanced arrangements and in securing balance in the arrangements which we make for our clothing and in our homes.

The same distinction between definitions and principles holds

true for other phases of art information. It is not enough for us to know what proportion, harmony, rhythm, and emphasis are. Unless we are able to determine when each has been *satisfactorily achieved*, we shall have difficulty in making satisfying arrangements for our homes and clothing. To know what proportion is or to know many facts concerning it does not insure an ability to choose materials that are pleasing in proportion, or an ability to combine them in pleasing proportion. To be able to achieve good proportion in an arrangement, we must understand the principles upon which such an arrangement is founded. Likewise, a few clearly understood principles of repetition, of rhythm, of emphasis, and of color harmony will be of paramount importance in solving the everyday problems of selection and arrangement.

Due to the limited amount of time for art training in a school program and the limited experience of the average pupil, it is important that the principles developed in such a training be those which are fundamental to everyday experience. The principles developed in the series of problems and questions suggested in the following chapters have been selected on the above basis, and are merely indicative of some of the art principles which may be used in solving everyday art problems. Additional principles may be developed if time permits, or if the needs of special groups are to be met. All principles should be justified from the standpoint of pupil needs and abilities. When principles are presented for their own sake, they are dull and meaningless; when presented as a means of achieving success in solving worth-while problems of selection, combination, and creation, they become vital and purposeful.

## Chapter II

### OBJECTIVES FOR TRAINING IN THE DAILY USE OF ART

THE OBJECTIVES for an art training that is planned for use in everyday life offer considerable variety. If all of the accomplishments which may possibly come through such an art training are included, the list will be an imposing one. It will include improvements in personal appearance as well as in the home and its surroundings. It will probably include economic savings effected through the making of suitable choices. Certainly it will include a greater appreciation and enjoyment of all things which are beautiful because they are good in design and color. It will not be complete unless it provides opportunity for broad interests in art, and high ideals of it. Not only will the pupils be encouraged to observe and desire beauty and strive for the attainment of it in their everyday surroundings, but they will have the opportunity to become interested in the masterpieces of paintings, sculpture, and architecture, and develop some appreciation of them.

Improvements in personal appearance and in the home come naturally through experience in the making of choices and evaluating them in terms of lasting satisfaction. Since some desirable improvements come as the result of experience in making choices—that is, in judging—a considerable number of the objectives may be listed as judgment abilities. Other desirable improvements may be listed as creative abilities. *Judgment abilities are concerned with the making of choices.* Creative abilities involve planning for and creating combinations and arrangements. *Judgment is a matter of deciding between established situations, while creation is a matter of meeting a new situation.* If an ability is to function in an individual's present life and also in later life, there are associated interests and ideals to be established.

We learn from experience that as we become more proficient in performing some act our interest in it usually increases. On the other hand, unless we have some initial interest in that act and want to develop some ability in performing it, our efforts may not result in satisfactory accomplishment. An ability, therefore, is closely allied to a growing interest and a conscious ideal. "Of all available indices of potential creative ability, there is perhaps none more significant than interest."<sup>1</sup>

In addition to the interest which has been aroused, the ideals which have been established, and the abilities and skills which have been developed, it is highly desirable that consideration be given to the appreciations which are the outcomes of a particular training.

Satisfactions and enjoyments are often included under the more inclusive heading of appreciations. It has been suggested that appreciations are of two types—emotional and intellectual. The emotional appreciation of art is based upon the pleasure and enjoyment derived from beautiful shapes, colors, designs, and arrangements. The intellectual appreciation of art results from some understanding of the basic use of art principles, from satisfaction in being able to recognize materials possessing art quality, and from ability to make beautiful arrangements. When satisfaction and enjoyment are evident products in the development of abilities, it is probable that the abilities have been attained to a very desirable degree.

The objectives for a course which provides practical art training for everyday life may be grouped under the general divisions of interests, ideals, abilities, and appreciations. A list of the general objectives suggested for such training is given in this chapter. Some of the more specific objectives will be found in subsequent chapters.

### Objectives

- I. Interest in beautiful color and good design wherever found.
  1. Interest in pleasing space relations.
  2. Interest in the part that balance, emphasis, repetition and

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<sup>1</sup> Munro, Thomas. *National Society for the Study of Education, 40th Year-book*. Bloomington, Ill., Public School Publishing Company, 1941, p. 314.

- rhythm play in producing satisfying arrangements.
3. Interest in the contribution made by structural and decorative harmony.
  4. Interest in the relationships of hue, value, and intensity, and their effect in color combinations.
  5. Interest in the choice of color as it affects one's personal coloring.
  6. Interest in texture as it affects the appearance and determines the use of materials and articles.
  7. Interest in the appropriate use of decorated articles.
- II. Desire to become skillful in using color and design.
- III. Desire to have possessions which are beautiful in color and design although not necessarily expensive.
- IV. Ability to select materials and articles which are pleasing in design and to use them effectively.
1. Ability to recognize and make balanced arrangements.
  2. Ability to select articles and make arrangements in which the various proportions are pleasing.
  3. Ability to recognize, select and use articles of clothing and home furnishings in which there is interesting repetition, desirable rhythmic movement and emphasis.
  4. Ability to select articles which are harmonious in shape and decoration and to combine them suitably.
- V. Ability to select materials and articles which are pleasing in color and to combine them harmoniously.
1. Ability to determine the hue of a color and the relation of one hue to another.
  2. Ability to recognize different values of colors and to use them effectively.
  3. Ability to recognize intense and grayed colors and the effects produced by combinations of them.
  4. Ability to combine colors that are related and those that are contrasting.
  5. Ability to combine colors harmoniously by maintaining their normal value relationships.
  6. Ability to use areas of color which are pleasing in their space relations.
  7. Ability to use neutrals effectively in color combinations.
  8. Ability to select becoming colors for oneself and others.
- VI. Ability to select and use different textures in interesting combinations.

VII. Appreciation of beautiful color and good design wherever found.

1. Satisfaction from balanced arrangements and pleasing space relations.
2. Enjoyment of rhythmic movement and of beautiful structure and appropriate decoration.
3. Enjoyment of beautiful texture and interesting texture combinations.
4. Enjoyment of beautiful color and harmonious color combinations.
5. Appreciation of the part that appropriate decoration contributes to the beauty of articles in daily use.

Carefully chosen objectives will serve as guides to the teacher in determining what problems are essential and how to restrict them to those which are relevant. For example, if the objective is to develop the pupil's ability to use materials in which there is desirable rhythmic movement, the teacher will not need to teach all the facts commonly associated with it. Instead, she will endeavor first of all to give the pupils some sensory experience in rhythmic movement as a basis for understanding such movement, how it may be produced, when it is pleasing, and when it may be disturbing. Then the pupils may be asked to determine whether the design in certain selected materials, dress and drapery fabrics, linoleum, and wall paper, have or fail to have rhythmic movement. They may be asked to observe when the movement is satisfying and when it is distracting. From these experiences, they will have some ability to decide when to use materials in which there is rhythmic movement. It acquaints the pupils with the phenomena of rhythm in such a way that they may look up other facts about it.

The success of a practical art training may be measured by the ability of the pupils to solve judgment and creative art problems at school and in their homes. Each objective worthy of attainment will be selected because of the contribution it is capable of making in solving everyday art problems.

## Chapter III

### *CREATING AN INTEREST IN EVERYDAY ART*

**I**F WE are to appreciate color and design and to create beauty in our homes and in our clothing, we must first be able to see the beauty that is to be found on every hand.

With so much emphasis upon color and design in industrial production, it would seem that little effort needs to be expended to create an interest in the successful application of art to materials in everyday use. On the other hand, one needs only to observe the slavish following of the latest fads and the tendency to fill the homes with a miscellaneous collection of over-decorated, even ugly, furnishings and materials to realize that interest in a practical art must be stimulated and directed if it is to function to a desirable extent in everyday life.

Unless there is clearly established a growing and lasting interest in the contributions of art to daily living, there is little assurance that art will occupy its rightful place as a source of joy and pleasure; as a basis for judging in the realm of selection, combination, and arrangement; and as a stimulus for the establishment of good taste. As conscious effort is directed toward the development of a real interest in the many practical applications of art, there is less danger that there will be a narrow or limited conception of the part it plays in everyday life. As soon as the individual becomes aware of the possibilities of art in the satisfactory solution of his daily problems in selection, in combination, in arrangement, and in construction, he will want to participate in such an art training. For the large numbers of students who have a preconceived idea that art means painting, drawing, or manipulative craft work, it is evident that it will be necessary to establish real interest in the contributions of art to daily life, if the daily problems in which art is an essential factor are to be adequately solved.

**Awakening Perception of Beauty**

✓ Individuals vary greatly in their natural feeling for art. Just as some are very sensitive to musical sounds, others are endowed with a natural response to beauty of color or of form. However, there is a large majority of individuals whose consciousness has never been awakened to the beauty of the world in which they live. That this is only too evident is indicated by the response of a group of adults who are asked to tell of something of beauty they have seen during one day. Those who can recall such an experience usually report on something in which the color or movement has arrested their attention. There are many who have never seen the beauty that exists in the contrasts of light and dark on a misty or rainy day until their attention is caught by the reproduction of it in the photographer's or painter's art. Even sunsets flame and fade unnoticed. Those who regret the bareness of nature in winter are unaware of the rhythmic pattern and delicate design of bare trees as they are outlined against the sky. Structural harmony in nature can be seen to great advantage during the winter months. Figure 2.

Architects spend much thought and effort in the planning of public buildings. Many people fail to see the fine space relationships in the mass of the building, in the arrangement of the windows and doorways, and in all the minor details. They fail to see the decorative design on ceilings, tiled floors, in columns, moldings, and other details around doorways and windows. All these are taken for granted or are passed unnoticed.

As we search for beauty about us, we are not only freeing ourselves for a time from our daily routine and laying up a store of delightful memories, but we are becoming more sensitive to things that are beautiful.

It is evident that careful planning will be required of the teacher if an interest in the everyday use of art is to be successfully created. Telling the average person that art will be of great value in later life may be a logical and short method of introducing a course in art, but experience would indicate that it does not convince the student that there is a need for such training; neither does it stimulate much interest in it. Even





Fig. 2. A Winter Landscape

Line, form, and texture emphasized by the sharp contrasts of light and dark.

listing daily needs in which an understanding of art is a factor does not create a desire to be able to meet daily needs more adequately. As an individual becomes aware of the contributions of art to the world in which he lives, and of the possibilities of an art training which will furnish valuable tools with which he may solve his own art problems, his interest in such a training will increase.

Time may well be spent in creating an interest in everyday art. However, this time must be wisely used if it is to serve its intended purpose. It is during the time used for the building of interest that the pupils should find for themselves how useful such a training will be to them.

Choosing pertinent topics for class discussion will be one of the teacher's major responsibilities in preparing to create an interest in an art training intended for everyday use. If the

teacher uses for an introductory question such a general one as "What is art?" she may find that the class interest is centered upon the fine arts of painting, sculpture, and music rather than upon the practical applications of art to daily life. With some classes, the early use of such a general question may lessen the natural interest of the pupils in art because they may become conscious of the disparity between their present ability and their conception of what constitutes art.

### Successful Methods of Arousing Interest

The following procedure is suggested as a means of direct-ing attention to the beauty of the world in which we live and as a means of stimulating interest in an art training for everyday use. It is anticipated that some modification will be made as needed to suit each class with which it is to be applied.

1. "If your fairy godmother were to knock at the door this morning and tell you that you could live in the place you thought most beautiful, where would you go?"

The class may be given a little time to consider this fantastic possibility; then a list may be made of the suggestions.

2. "Did you ever notice that when people have a vacation, they nearly always go away from home? Some go to the mountains, to the lakes, and to country places. Others like to visit parks, museums, theaters, and shops. Why is it thought necessary to go to a special place for a vacation or to see beauty?"

3. Read to the class a poem such as the following which shows how easily we may be unaware of beauty.

#### BEAUTY BLIND<sup>1</sup>

*The maple boughs as breezes pass  
On autumn afternoons,  
Make shadow pictures on the grass—  
She scours the silver spoons.*

*The rose that grows beside her door  
Is heavenly with bloom;  
Pink petals drift upon the floor—  
She hastens for the broom.*

<sup>1</sup> Williams, B. Y., "Beauty Blind," *Ladies Home Journal*, Oct., 1927, p. 152.  
Permission of author.

*The brown thrush on the old stone wall  
Will chant his soul away;  
She does not hear his song at all—  
This is her ironing day.*

*The sunset paints the spacious skies  
Oh, gloriously indeed!  
But while the day in splendor dies—  
She stoops to pull a weed.*

—B. Y. WILLIAMS

"Do you know any persons who are 'beauty blind'? Were you blind as you came to school this morning? Do you think the woman in the poem was happy? Do you think you would be happier if you were seeing many evidences of beauty as you worked at home and as you came to and from school?"

4. Helen Keller, who has been blind all her life, is very sensitive to her surroundings and has learned to enjoy beauty in an unusual way. Selections from her book *The World I Live In*<sup>2</sup> may be read to the class. This will probably stimulate an appreciation of the opportunities for observing and enjoying the beautiful things in the environment.

5. Plan a field trip with the class to find beauty in everyday surroundings. If the class is sufficiently large, it may be divided into two or more groups and a different route taken by each group. Each pupil will make a list of the beautiful things seen and enjoyed on the trip. To encourage the observation of beauty in the commonplace, a poem such as the following could be read as a part of the preparation for the "beauty hunt."

### VISION<sup>3</sup>

*Today there have been lovely things I never saw before:  
Sunlight through a jar of marmalade,  
A blue gate,  
A rainbow  
In soapsuds on dishwater,  
Candlelight on butter.  
The crinkled smile of a little girl  
Who had new shoes with tassels,  
A chickadee on a thorn apple tree,*

<sup>2</sup> Keller, Helen, *The World I Live In*. New York, Century Co., 1914.

<sup>3</sup> Watts, May T., "Vision," *The Literary Digest*, July 25, 1925, p. 33. Permission of *The Step Ladder*.

*Enpurpled mud under a willow  
 Where white geese slept.  
 White ruffled curtains sifting moonlight  
 On a scrubbed kitchen floor.  
 The underside of a white oak leaf.  
 Ruts in a road at sunset,  
 An egg yolk in a blue bowl.*

—MAY THEILGAARD WATTS

6. When the class meets after the field trip, whether it is the same day or the following class period, time should be allowed for some pertinent discussion of the trip. No doubt, many evidences of beauty will be seen in nature, and it will be well to direct class attention to that fact by introducing for discussion such a question as, "Why is Nature considered a great art teacher?"

7. "Do you remember how 'Anne of Green Gables'<sup>4</sup> was always discovering beauty in the things about her? Selections from the book may be read as, 'Mr. Bell made an awfully long prayer. I would have been dreadfully tired before he got through if I hadn't been sitting by that window. But it looked right out on the Lake of Shining Waters, so I gazed at that and imagined all sorts of splendid things . . . I said a little prayer to myself, though. There was a long row of white birches hanging over the lake and the sunshine fell down through them, 'way 'way down, deep into the water. Oh, Marilla, it was like a beautiful dream! It gave me a thrill and I just said, "Thank you for it, God!" two or three times.'

"Do you think Anne was happier because she saw so much beauty every day? Do you think it would be worth while for you to continue to look for beauty? Will you report in class tomorrow on something that has given you pleasure because of its beauty?"

8. "Several of you said you enjoyed some of the store windows a great deal more than others. Why are you attracted to some store window displays and not to others?"

"Attractive store windows are a form of advertising. Commercial firms spend a great deal of money every year on advertising. For example, high-salaried artists are employed to illustrate advertisements of all kinds of commodities with which people are somewhat acquainted. Do you think it pays the manufacturers and merchants to spend so much money and effort on making their advertisements attractive?"

9. "Beauty has been called the new tool of industry. Cite as many evidences as you can."

<sup>4</sup> Montgomery, Lucy M., *Anne of Green Gables*. Boston, L. C. Page and Co., 1908, p. 114.

The suggestions will, no doubt, include the following:

*a.* Kitchen utensils and tools, formerly manufactured only in natural finish, dull color, or white, are now obtainable in a variety of bright and attractive colors.

*b.* The first Ford cars were manufactured to meet the needs of people of limited means. Later the style and design were improved although this entailed great financial expense.

*c.* The introduction of colored covers for magazines.

*d.* The use of color on farm implements and other machinery.

*e.* The substitution of colored glass and plastic containers for plain, clear glass.

*f.* The increased popularity of cotton textiles through attention paid to color and design.

10. "Nearly everyone is very much interested in clothes and fashions. Have you ever heard someone described as being well dressed? Does that mean that she is expensively dressed? Describe someone whom you think is well dressed."

*a.* "An American actress once said, 'I sincerely believe that it is a woman's duty to look her best as a matter of self-respect, not only for her own satisfaction, but for those whose interest in her is important.' How can clothes affect one's self-respect? Do you remember how Anne of Green Gables was dressed the first time she went to Sunday School after she had come to Green Gables, and how she felt because her 'sleeves were not like the other girls'? Contrast Anne's feelings at this time with them at the Christmas program when she was wearing the fine, new dress Matthew had bought for her. Why was Anne so self-confident this time and so uncomfortable earlier? Have you ever felt happier and more at ease when you were wearing a dress that was beautiful in itself and becoming to you? Do you think Anne was too much influenced by style?"

*b.* "Have you ever purchased a garment that seemed beautiful at the time but which soon became tiresome or in which you were uncomfortable? Can you account for this? If you could follow yourself down the street, would you continue to dress as you do? It has been said that 'good or bad taste is shown in all we do, have, and wear. When we buy any garment we should think, is this the way we want to look to the world?' Do you think it would be valuable for you to endeavor to develop good taste?"

*c.* Show to the class, one garment at a time, various articles of wearing apparel, such as a blue felt hat, a red-violet wool or crepe dress, gray kid pumps, and a sports silk scarf. Each article in itself should meet the requirements of good design and color.

Show the same garments together and ask the pupils, "If someone were to wear these garments at the same time, would she be using good taste?" This might be repeated with other garments until the pupils are eager to know the reasons why some garments may be satisfactory by themselves but not satisfactory when in combination with certain other garments.

11. "Do you ever realize that each time you dress yourself or arrange the furniture in a room you are making a picture for your friends to look at? Do you want your pictures to be satisfying or disturbing, to be real masterpieces or merely cartoons? Do you think some study of art will help each of you to become an everyday artist?"

12. "On the 'beauty hunt' the other day, some members of this class commented on the fact that the library is one of our most beautiful buildings. Another said that it should be a beautiful building because it was planned by an architect. How did the architect know how to plan the building? He understood the principles of beauty as applied to architecture and used these principles in designing the building. Do you think that these same art principles would help you in your everyday lives? Would you like to be able to tell when an arrangement of furniture is really attractive and well arranged as well as convenient?"

13. "From our discussions, what would you now say that art is?"

14. "Bring to class a list of all the everyday occasions on which you think some art training would be very interesting and of value to you."

Additional suggestive material for stimulating an interest in everyday art includes the following:

1. Quotation from Shakespeare:

*Costly thy habit as thy purse can buy,  
But not expressed in fancy, rich, not gaudy;  
For the apparel oft proclaims the man.*

HAMLET, Act I, Scene 3.

2. Quotations from prominent fashion authorities, actors and actresses, and other well-known persons concerning good taste in dress, home furnishing, and other practical problems.

3. Reports of interviews between business employer and prospective employee. Description of dress of applicant, observation of employer, and results of interviews.

4. Discussion of topics of current interest. "Why do things go out of style? Which of the present dress designs do you think will go out of style first? Why? Which styles in furniture? Why?"

5. Suitable selections from fiction may be read and discussed.
  - a. *Little Women*, Louisa M. Alcott.
  - b. *Story of Cinderella*.
  - c. *Gay Design*, Adèle DeLeeuw.<sup>5</sup>

### Design in the Classroom

Another major responsibility of the teacher who is endeavoring to make art function in the lives of her pupils is that of providing an environment which will promote a real interest in art and a desire to make constant application of it.

There is no schoolroom that would not be improved by complying with the fundamental principles of good design. Such simple things as well-arranged furniture, window shades arranged as to divide the space pleasingly or at least into even divisions, correctly hung pictures, and an attractively arranged bulletin board may be effective evidences of the application of art. An inexpensive but colorful textile may brighten the classroom and break up a bare and unattractive wall space. Suitable curtains may soften the light and make a large, bare room more homelike and inviting. Colorful pottery and candlesticks, good in design, and an arrangement of books may transform a desk or table into an attractive point of emphasis in the room. Figure 3. Well-arranged flowers, a potted plant, winter vines, or berries are valuable classroom materials. At all times, an effort should be made to have the room inviting, orderly, and consistent with the standards of good design.

### Personal Example

The teacher who is vitally concerned with making art contribute as much as possible to the lives of her pupils will endeavor at all times to exemplify in her own practices the art she is teaching. Obviously, such a procedure will call for an expenditure of time and thought in selection and combination rather than necessitate any particular outlay of money. The simplest costume, if harmonious in color and texture, becoming to the individual in line, color, and proportion, and suited to the occasion,

<sup>5</sup>De Leeuw, Adèle, *Gay Design*. New York, The MacMillan Company, 1943.



PHOTO BY MAITIE EDWARDS HEWILL

Fig. 3 The Classroom May Have an Attractive Arrangement of Furniture and Accessories

may be far more effective than an ensemble which depends upon richness of fabric and conformity to the latest mode of style for its attractiveness

A plan for creating and stimulating interest should be adapted to the particular group with which it is to be used. No doubt, more time will be needed for creating an interest in the use of art with some classes than with others. The plan given here



may be easily adapted in length or content. Substitution of suitable materials and incidents may be made and some of the suggested materials may be reserved for use in later lessons. The essential part of the general approach to the course is that the pupils become increasingly aware of the contributions that art and art training have to make to the various phases of everyday life.

## Chapter IV

### *ART EDUCATION AND TEACHING METHOD*

ONE OF the greatest challenges of art education is that it is a continuing experience. Throughout the lifetime of an individual there is abundant opportunity for observation of beautiful color and good design and participation in the creation of beauty. Whether or not one is aware of it, each day brings problems of selection, of combination, and of arrangement, the solution of which involves color, texture, and design. Each day, too, offers opportunity for the development of creative skills and the deepening of an appreciation of art and its relations to everyday living.

Training in the enjoyment and use of color, design, and texture is furthered by classroom experiences. The time may be limited to a few unit courses or extended through a greater number. If the foundation classwork is sound, the art training will carry outside the classroom walls and continue as a life experience.

If art training is to function to the fullest extent in everyday living it is desirable that the methods used in that training be carefully selected. Because so many of the art problems with which each individual is faced in life involve the making of a choice, a method by which judgment ability is developed will

be invaluable. In the following chapters, a practical art education is suggested, an experience which directs attention to the part art plays in home surroundings and personal appearance, as well as in the world of nature. It comes through seeing, examining, and living with art materials as they exist in everyday life; through deciding why some designs are beautiful and others are not; through deciding why some dress and furniture designs live through the ages and others live but for a season; through making selections of articles and materials from the standpoint of color and design and of suitability as well as of cost and durability; and through making arrangements of furniture and home accessories that are attractive and harmonious as well as convenient.

The teaching method provides an educational experience in which the pupils are constantly in touch with everyday problems and situations and in which the sequence of the class problems is so arranged that the pupils are challenged to do the best thinking of which they are capable. Some of the problems will challenge individual effort. Others will offer opportunity for group experience within the class. Still others will make possible the very fine experience of pupil-parent-teacher participation in the planning<sup>1</sup> and solving of certain everyday art problems.

### **Judgment of Typical Situations**

The first problems will be so planned that the pupils are able to determine certain causes or effects in typical situations. Use will be made of factual information but in such a way as to preclude the teaching of essential facts as isolated items of information. For example, it is necessary that the individual know certain facts to be able to choose becoming costume lines. However, instead of learning the facts separately, as (a) long lines give a lengthening effect, (b) cross lines give a broadening effect, (c) curved lines emphasize roundness, the pupil will make better use of them if they are set up as effects produced in

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<sup>1</sup> Giles, H. H., *Teacher-Pupil Planning*. New York, Harper and Brothers, 1941, p. 109.

specific cases, as "Mary, who is quite short and has a round face, says she has been told she should not wear round necklines. Let us see which types of neckline will be becoming to Mary." After observing the effect of different types of necklines on girls who have round faces, long thin faces, and oval faces, and after determining the general effect of dresses in which cross lines predominate, and others in which vertical lines predominate, the generalization will be made that *repeating a line emphasizes the effect of that line*. By such a method, the pupil ceases to try to remember what happens in each case. Instead, she applies the generalization as follows:

"If repeating a line emphasizes the effect of that line and I want to create an effect of length, I'll use long lines."

By this means, interest is centered on the problem to be solved and the causes or effects pertinent to each situation. The necessary facts are subordinated to their rightful place, that of aiding in the solution of a problem.

The first problems in a series are of particular significance because it is through them that the pupils discover for themselves the general truth or principle which will be the basis for solving similar problems. The discovery of general truths, principles, or laws, as they are often termed, is an essential step in developing the ability to solve problems; but is not considered as the final product of the method. The principles are a basis for making suitable decisions and are not in themselves the desired end.

Up to this point, the pupils will have merely developed a basis upon which they may make choices or decisions. To develop worth-while judgment ability, it will be necessary for each pupil to have an opportunity to make decisions in as many similar situations as possible. The sequence of problems should be such that their solution can be justified in the light of the principle or truth established in the introductory problems, or on the basis of this principle in combination with other principles previously developed. The sequence should also provide an increase in difficulty. The materials from which a choice is to be made will at first be limited in number, and the differences

between those used for comparison will be quite obvious. As judgment ability progresses, the number of materials presented to the class may be increased. They may also become so similar that the degree of difference between them is very slight. When the pupils are able to make fine discriminations, a high degree of judgment ability has been developed. In the judgment problems, though there may be several possible answers or choices, in the light of existing circumstances there is always a best answer or choice. In art, because there are innumerable possibilities for making choices and combinations of various textures, colors, and forms, the judgment problems, if well chosen, are of great value. To the extent that these problems meet the standards of good problems<sup>2</sup> and are arranged in proper sequence, they will serve to develop judgment ability to a desirable degree.

### **Creative Problems**

As soon as the pupils have developed a fair amount of judgment ability, they may be given an opportunity to solve a more difficult type of problem in which they engage in creative thinking. The principles or generalizations which they have derived from the introductory problems, plus the judgment ability they have developed in solving judgment problems, will enable them to do this. *Creative problems differ from judgment problems in that each pupil is called upon to do some creative planning in solving the problem.* Known facts are assembled and organized so the best possible solution is obtained. The materials and articles used may be familiar to the pupil, but the combination to be made of the selected materials or articles carries a new and individual responsibility.

### **Limits of Creative Activity**

While the sequence of problems, from the introductory stage through judgment into creative thinking is a most complete one, it is not necessary that each series of problems include creative problems. At various times in the art training, it may

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<sup>2</sup>Lancelot, W. H., *Handbook of Teaching Skills*. New York, John Wiley and Sons, Inc., 1929, p. 117.

be more desirable to reserve some of the problems calling for creative thinking and manipulation until at least one specific ability has been carried through the judgment stage. For example, an individual may be able to arrange objects within a given space so they balance; but, until he understands and is able to use the principles of proportion which involve space division, the arrangement will not be wholly satisfying. If the arrangement is one of formal balance, the objects on either side of the center may be either too close or too far from it. While the individual will need practice in making balanced arrangements, the final stage in his training will come after he has mastered some of the principles of proportion. Then he will be able to make an arrangement which is balanced and is also pleasing in its space relationships. In this way, the creative problems may be kept more true to life and will seem of greater importance to the pupils. Few of the creative problems in art involve only one isolated art principle or one specific ability.

### **Illustrative Materials**

Successful art training is dependent not only upon carefully chosen and well-organized problems but is greatly facilitated by adequate and interesting illustrative materials. Such materials are described in Chapter V.

### **Use of Actual Materials**

The final test of the pupil's ability to use the art training he or she has received is the planning, selecting, and combining each is able to do with actual materials for personal, home, and school use.

### **Plan of Following Chapters**

The contents of the chapters immediately following are suggestive of possible procedures in the teaching of art through everyday problems. For the sake of uniformity and clearness, near the beginning of each chapter is a statement of the objectives to be attained and the art principles or generalizations

presented in that chapter. *At no time are the objectives to be given to the class as such.* They are to be the conscious goals of the teacher, although they are stated in terms of pupil accomplishment. *Likewise, the principles or generalizations are not to be given to the class.* They will be established by the class as a result of discussion, observation, and comparison of illustrative materials, and by reference reading. The resulting conclusions will resolve themselves into a generalization or principle which will apply to *similar* problems and situations under *similar* circumstances.

The problems suggested here include the usual and the typical applications of principles rather than the special and exceptional. They are not binding but are indicative of possibilities in an art training that will enable the pupils to solve their art problems involving judgment in the selection and combination of articles of wearing apparel and in the selection and arrangement of furniture and furnishings for their rooms and homes. Such training in the fundamental use of art principles will provide a valuable preparation for any problems involving manipulative processes. Creative or craft work that is built upon a solid foundation of training in judgment is far more certain of successful achievement than that in which training in the applications of art principles comes during the construction of the creative product.

In the suggested procedure for the establishment of fundamental principles, the sequence is not an arbitrary one. The plan merely indicates a possible progression from the simpler principles to the more subtle and complex, and from one series into another with which it is somewhat allied. With some classes, it may be desirable to develop all the principles suggested but in a different order. With other classes, it may be desirable to omit some, substitute others, or develop additional principles.

It is hoped that each principle that is developed will be so clearly established that it will serve its intended purpose: that of contributing to the solution of everyday problems in which beautiful color and good design are fundamental to the individual's life.

### Scope of Teaching Method

The teaching method suggested in the following chapters of this book is not to be interpreted as limiting or as all inclusive. It is anticipated that the method and the problems will not only give definite teaching helps but will be suggestive of desirable procedures to those individuals who are preparing themselves for teaching, to those who are teaching, and to those who are directing and supervising teaching. Although the conscious aim of the book is for the assistance of the teacher of practical and related arts, the same method and materials may be used by the teacher of fine and applied arts.

### Fine-Art Problems

In the art class, the teacher often expects too broad a return from the art activities of drawing and painting and does not direct enough attention to the application of principles of form and color in daily life. She expects the pupils, because of their work with water colors or crayons to select beautiful color at all times. She also expects them to select articles good in line and proportion because of their training in drawing. Classes in drawing and painting certainly have their place in an educational program but the teacher must define her objectives if she expects her pupils to be able to apply art principles to everyday problems. *She must show them the way.* She must provide practical problems instead of devoting all of the class time to learning and perfecting a technique, unless that is the sole purpose of the course.

The pupils in fine-art classes may profit by having an opportunity to see fine examples of technique as well as by having an opportunity to practice a particular technique. Many teachers, in their fear that their pupils will not do original work, deprive them of illustrative material which might, by comparison, help them perfect their own technique and teach them much in regard to composition and color. The pupils should see reproductions of good pencil technique if they are doing pencil drawing. They would enjoy seeing reproductions of sketches by

Rembrandt or some of the chalk drawings by Holbein and others of the old masters. They would be especially interested in studying types of lines used by well-known artists to make their pictures more expressive—soft, round curves; graceful, flowing curves; or swift, vigorous curves, each telling its own story. They would be interested in finding magazine illustrations showing different techniques and mediums, drawings from nature, of the human figure, or objects in perspective. If the pupils are making designs, they soon exhaust their supply of original ideas unless these ideas are supplemented by outside material. They will gain fresh inspiration from seeing how someone else has carried out a similar problem and go back to their own designs with renewed enthusiasm. Seeing beautiful color harmonies and determining why they are satisfying will stimulate interest in producing more successful and more unusual combinations than the pupils would otherwise attempt. Professor Walter Sargent often brought into his classes at the University of Chicago stuffed birds—unusual in color and markings—stones and sea shells, as examples of nature's designs and color harmonies; mounted butterflies, intricate in design and gorgeous in color; and flowers with their foliage illustrating various color harmonies and color qualities. The pupils must see things as well as do things if they are going to make progress in their fine-art work. Even seeing the work of their classmates helps the pupils to criticize their own work and establish standards of judgment. Exhibiting the work of the class for criticism is a type of judgment problem and an excellent teaching device. As each pupil looks at his own work in the display, he sees it more impersonally and, by comparing it with the work of others, is able to see more possibilities in what he himself is doing.

Often pupils are pushed into creative work when they have but little natural ability and have had but limited experience with fine-art subjects. Practically every pupil can learn fine-art technique, but many become discouraged before they have progressed that far. They need time and contacts and standards gained through judgment problems.

The possibilities of a practical art education are unlimited.



The challenge is to recognize the avenues of training and use them in their proper sequence. A practical art course is successful to the extent that the pupils have contacts with actual materials. They must not only see them during the class period but must have an opportunity to handle and compare them and to plan combinations of them. Real ability is not developed in a single class period.

## Chapter V

### *ILLUSTRATIVE MATERIALS*

**T**IMELY AND carefully selected illustrative materials are valuable teaching devices. Some may be used to develop judgment and some to verify and illustrate a class decision. Others may be used as a basis for determining suitable ways of combining articles and materials. Illustrative materials representative of articles used in everyday life are a means of relating classroom training with life practices. We may study the theory of color, but, unless we have many opportunities to examine colored materials and compare various combinations, it will be difficult for us to make wise selections and to combine colors harmoniously.

#### **Everyday Sources**

The choice of illustrative materials which will develop judgment and arouse greater interest and enjoyment of those things which are beautiful and satisfying requires time and discrimination. On the other hand, suitable illustrative materials are not difficult to find if one is constantly alert. Nature offers very good examples of symmetry; of repetition and of emphasis in flowers, in trees, and in leaf growth; of rhythmic lines; of form following function; of color; and of texture combination. Magazines are full of illustrations and of advertising good in design and color. If the best of this material is clipped, mounted, and filed, it will be more readily available than if the magazines

are kept intact. There is a wealth of beautifully illustrated advertising material which may be had for the asking. Stores as well as individuals are usually willing to coöperate by loaning various articles.

### **Permanent, Special Material**

A well-chosen collection of pictures, pottery, glass, and fabrics should be a part of the permanent illustrative material of the department and should be added to each year. These, if carefully selected, may be good in design and still reasonable in price. Such a collection may include reproduction of paintings, prints, casts, and photographs of sculpture and architecture. Illustrative material of this kind, in color, black and white, or sepia, may be secured from companies dealing in pictures for school use. Many reproductions in postal-card size as well as the larger sizes are available from art museums in the larger cities. If small pictures are used, there should be several copies in the room so that each pupil may see one distinctly. If but one picture is used, it should be large enough to be seen easily from all parts of the room. Colored slides, 2" x 2", of pictures owned by museums and private collectors may be purchased for classroom use. A school might even build up its own collection of slides if there are interesting things in the community which might be photographed.

There are no finer examples of the applications of the principles of art than those found in the painting, sculpture, and architecture of all ages. It is anticipated that when a pupil can recognize how an artist has achieved a successful result he will be interested in applying the same method or principle to his problems. For example, if the problem is one involving the division of a space, the pupil will have confidence in using a method that artists have used. The reference to a painting or a piece of sculpture will be a means of verifying the tentative conclusion of the class. The use of illustrative material of this kind need not endanger the pupil's enjoyment or appreciation of masterpieces in painting and in sculpture. Instead, it may increase their interest in them. Such a procedure does not pre-

sume to criticize the masterpieces nor to analyze them in detail.

One warning, however: some of the finest paintings and pieces of sculpture do not conform to the art principles that are generally accepted as fundamental. Just as a poet may take license with words, so a skillful artist may take liberties with established principles and yet achieve a harmonious result. Works of art which involve subtle applications or exceptions to the established principles should not be chosen as illustrative material for young and untrained pupils.

Bowls, vases, jars, candlesticks, and plates are available in the field of ceramics and glass. Many of them are functional in shape, beautiful in color, and interesting in texture. Articles of copper, brass, aluminum, chromium plate, and other metals offer variety in color and texture.

Visual aids such as moving pictures and lantern slides are available from state departments of education, state extension services, art museums, and commercial companies. These illustrative materials offer suggestions for suitable use of textiles, furniture, and decorative objects. They also show processes used in the designing and manufacturing of the articles; designing, weaving, and printing of textiles; designing, constructing, and finishing of furniture; blowing, molding, and decorating glass; and throwing, molding, casting, and decorating ceramic products. There is an increasing amount of visual aids that may be secured for use in schools that have facilities for showing them.

Colored papers may be procured from companies that carry art supplies. A package containing the twelve standard colors usually includes also the lighter and darker values of these colors and the twelve standard colors somewhat grayed. An assortment of colored papers containing a wide range of hues, values and intensities is an effective device in teaching the pupils to recognize the different qualities of color. It is also useful in establishing color relationships and as a source from which to choose in determining color combinations.

While colored papers are less used in actual life experiences than colored fabrics, they are very useful in recognizing color.

The texture of the colored papers manufactured for school use is quite uniform and has less effect upon the quality of color than the weave, the fiber, and the texture of cloth.

Pieces of cloth left over from sewing classes and samples from commercial companies will furnish variety in color, texture, and design. Lengths of fabrics with pattern may be collected to illustrate design principles or color combinations. There is a wide range of textiles available that are good in design and color. Many of those on the market today are the work of professional designers and are unusual and original in color combinations and pattern. Others are copies of historic textiles or were inspired by them. The historic association is often of great interest and may form a connection with some history or literature lesson. Perhaps the teacher or some pupil has at home an interesting textile which may be brought for the class to see. It may be an old woven coverlet, a Paisley shawl, or a quilt with a quaint design and a beautifully quilted pattern, a sampler laboriously wrought by someone's ancestor, a piece of embroidery with the vigorous color and pattern used by the European peasants, or some other piece of handwork from another age or country.

### **Selection of Material**

Nevertheless, while some of these may be extremely interesting from the standpoint of refined design or subtle color, they may be beyond the appreciation of the pupils early in the course. At first they may only enjoy the obvious. A pretty head on a calendar or a gaudy scarf may seem a more desirable possession than a *Fra Angelico* or a piece of handmade lace. It is the teacher's task to gradually build up an appreciation of these finer things. At all times, she will introduce into the lesson materials with which the pupils are familiar, that they may recognize the art quality of each and decide for themselves how each ranks when judged by art standards.

At first, the materials used in judgment problems should include those that are obviously good or poor. As the pupils

gain in judgment, the differences should be but slight, calling for finer discriminations. The pupils should not be confused by too many examples at one time. The human mind compares one thing with another in making a decision. Even if more than two articles are presented, the mind deals with but two at a time. For this reason, there should not be a bewildering array of articles presented to the pupil when asked to make a choice.

### **Illustrations in This Book**

While each illustration in this book was selected as particularly pertinent to the chapter in which it is included, it is anticipated that the majority of the illustrations will be used also with several other chapters. The problems suggested in the preceding chapters necessitate a variety of illustrative materials. The selection of good material which will illustrate a principle clearly is one of the big problems facing the teacher of everyday art. For that reason, most of the illustrations reproduced in this book are limited to those which are good. It is anticipated that a discerning teacher will have little difficulty in providing additional materials and pictures for comparison. It should be unnecessary to suggest that all materials should be as attractive as possible and in good condition when presented to the class.

A course which requires the use of many articles and illustrations can be successful only when such materials are thoughtfully selected according to the standards of good design and color and when they are presented to the best possible advantage.

## Chapter VI

### BALANCE

**B**ALANCE IS a condition implying poise, equilibrium, and steadiness. When balance is established or maintained there is a feeling of rest and security. The achievement of balance is one of the fundamental steps in the making of any design, whether for a surface pattern, a composition for a painting, or an arrangement of furniture and accessories in the home.

We are born with an instinctive feeling for balance or equilibrium. From earliest infancy, we are afraid of falling or of losing our balance. We are disturbed by slanting or leaning objects which seem to defy the law of gravity. We have a feeling of satisfaction when we maintain perfect balance. For this reason it is more obvious than many of the design principles, and offers a simple introduction to the study of design.

This chapter is devoted to suggestions for the teaching of balance. It is introduced by the pupil objectives to be attained and by a statement of the principles to be established during the study and solution of problems in which balance is the outstanding factor. As stated in the preceding section, *neither the objectives nor the principles are, at any time, to be given to the class*. The former will be outcomes of good teaching and the latter will be established as class decisions during the teaching periods. It will be unnecessary to have the principles stated exactly as given in this chapter and the following ones. The important consideration will be to see that the pupils have a fundamental understanding of the principles of balance and an opportunity to develop ability in using them. When understanding has been attained, the pupil statement of the principles will approximate the statements suggested here.

Formal and informal balance are presented in the same lesson

in order to establish the fact that balance may be secured by a free or informal arrangement as well as by a symmetrical or formal arrangement. If formal or equal balance is presented first and separate from informal balance, it tends to increase the difficulties in the later development of informal balance. The pupils may have to overcome the tendency to assume that any arrangement which is not exactly alike on both sides is not balanced, or that an arrangement which is not symmetrical is informally balanced. In any arrangement, balance may be used without reference to proportion. Later, when the class is having lessons on proportion, a problem in balance may be presented which will call for more attention to fine space relations.

**Objectives:**

1. Ability to recognize and make balanced arrangements.
2. Satisfaction from balanced arrangements.

**Principles of Balance to Be Developed:**

A. When objects that are the same size and alike in appearance are arranged at equal distances from the center of a space, a feeling of rest or balance is secured.

B. When objects that are not alike in size and appearance are arranged so the larger one is nearer the center of the space and the smaller one farther away, a feeling of rest or balance is secured.

NOTE: Two or more small objects may be grouped to balance a larger one.

Because most young people are very much interested in clothes, the following problem is suggested as a means of introducing the subject of balance. A discussion of this problem with the class cannot adequately solve it but should stimulate a desire to know more about good design.

1. "The style books are showing a variety of fashions. Some of the dresses are alike on both sides and others are very unlike. How can we be sure that the styles we choose are good in design?"

The next three questions are used to aid in solving the intro-

ductory problem and for the purpose of leading the pupils to see that there are definite principles of balance which may be used in design. The use of the seesaw recalls not only a pleasant experience but demonstrates a need for equal distribution of weights to insure perfect balance.

2. "Jimmie and Jane want to play on the seesaw. They each weigh 65 lbs. Where should they sit so they will be able to balance successfully?"

3. "Jimmie is tired of the seesaw and allows Helen to take his place. She is 10 lbs. heavier than Jane. Where should Helen sit? Why?"

4. "If Jane's little sister wishes to teeter at the same time that Helen and Jane do, where should Jane and her sister sit so they will be able to teeter with Helen?" Figure 4.

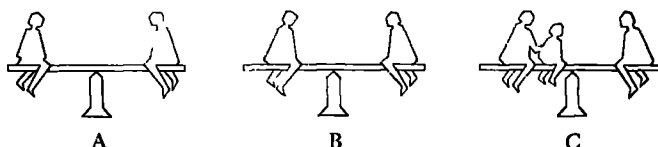


Fig. 4. Balance of the Seesaw

The seesaw provides a familiar illustration of balance: A. Balance is maintained between equal weights if they are placed equidistant from a center. B. Balance is maintained between unequal weights when the heavier is placed nearer the center. C. Balance is maintained between three objects if the larger mass or the combined heavier weight is placed nearer the center.

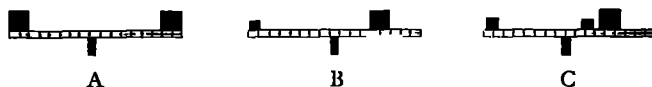


Fig. 5. A Miniature Seesaw

A miniature scale to demonstrate the balancing of articles may be made of a ruler and blocks of wood. By this means, attention is directed to the attraction of the objects rather than to their actual weights.

A miniature seesaw may be used to help the pupils see that balance is achieved within a given space. The pupils may experiment by balancing different-sized blocks upon a ruler and measuring the distance of the blocks from the center in each arrangement. During the discussion of the questions and the



experience with the miniature seesaw, the pupils will use the term balance with which they have had familiar associations. Figure 5.

From the balance of the seesaw to the balancing of objects is a simple step if sufficient and carefully chosen problems and illustrative materials are provided by the teacher. Problems 5, 6, and 7 are merely suggestive.

5. "Which of these two arrangements do you think is better? Why?" Have two arrangements of candles and candlesticks in the classroom. In one, the candlesticks are equidistant from the center of the space; and, in the other, one candlestick is nearer the center of the space. After the class decides that one arrangement is balanced and one is not balanced, have some pupil measure the distance in each arrangement. Figure 6.

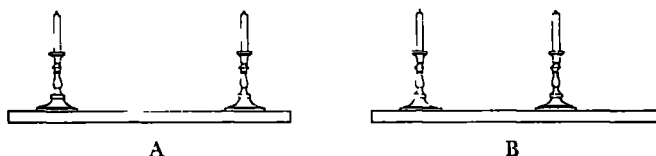


Fig. 6. Candlesticks in Balanced and Unbalanced Arrangements

The center of the space is the center of the balanced arrangement. A. An arrangement of candles and candlesticks is balanced when the candlesticks are equidistant from the center of the space in which they are arranged. B. An arrangement of candlesticks is not balanced if one is nearer the center of the space than the other.

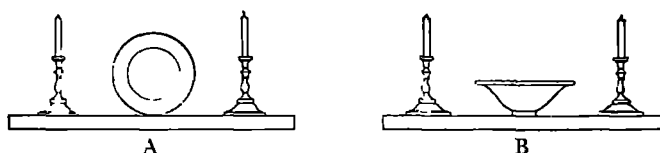


Fig. 7. Balanced Arrangement of Candlesticks with a Plate or Bowl. A Plate or Bowl Adds Interest.

6. Vary this arrangement by standing a plate or a bowl between the candles. Then ask the class if they think the arrangement better and why? Is it balanced? How? Figure 7.

7. Provide an arrangement with a low bowl on one side, and a candlestick on the other side with a plate or a picture between.

"Is it restful? Why?" At first this may not be balanced. By changing their positions, these objects may be arranged so they are informally balanced. Figure 8.

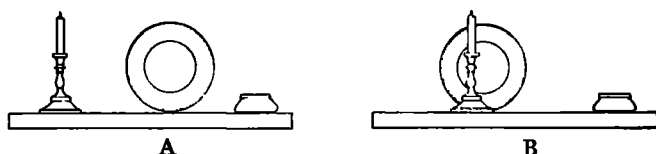


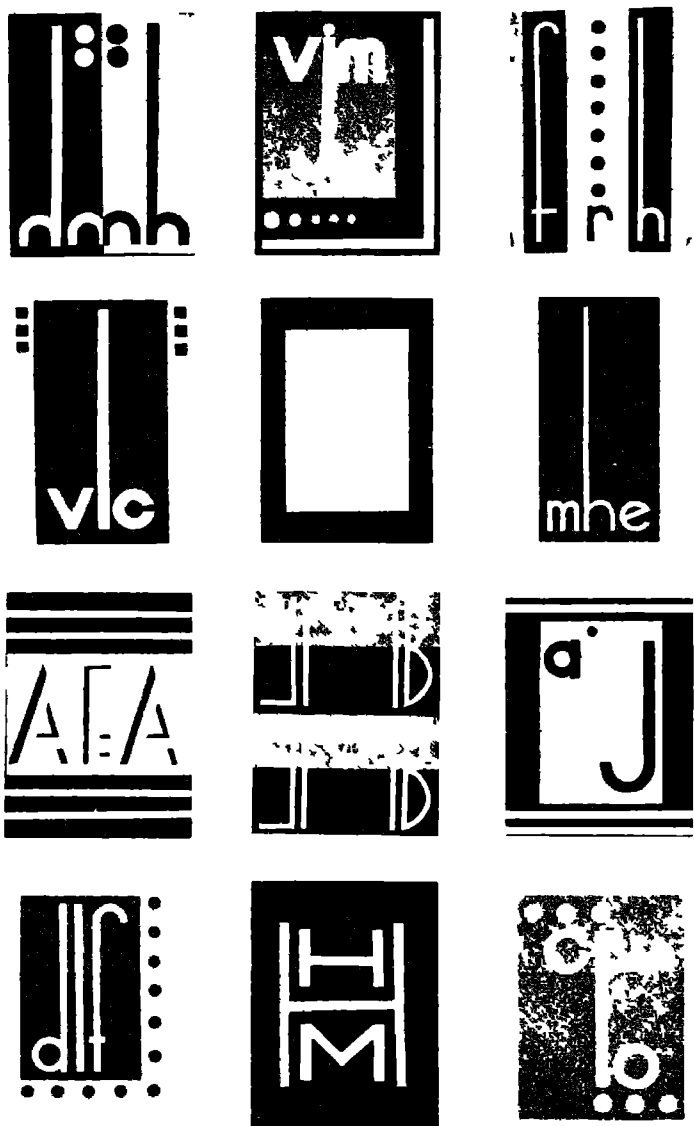
Fig. 8. Three Objects in Scattered and in Balanced Arrangement

Three objects unlike in size and shape may be grouped so the arrangement is balanced. A. This arrangement is neither restful nor balanced because each object stands out separately, attracting attention to itself. B. This arrangement is satisfying and balanced. The larger group is nearer the center of the space and the smaller object is farther away.

It may be necessary to spend some time trying different arrangements of the candlesticks and bowl before the class realizes that the same principle may be applied to the seesaw. To direct pupils' attention to the balance or lack of it in other space arrangements, it may be desirable for the teacher to show the class designs illustrating formal or informal balance and lack of balance, and have the pupils identify the type of balance or lack of balance in each illustration. Figure 9.

Through the solution of the preceding problems, the class should have sufficient understanding of free and formal balance to formulate some statements regarding the achievement of balance. Each student may be asked to write down as briefly and as clearly as possible how to make balanced arrangements. The class may be given an opportunity to compare the statements and choose the one that gives the clearest directions for achieving each type of balance. The final statements will approximate the principles given near the beginning of this chapter. Too much time should not be spent in perfecting the wording. The important thing is to see that each pupil can make a balanced arrangement and knows so clearly why it is balanced and satisfying that she could assist someone else.

A series of problems chosen from life situations should be presented for judgment. These will enable the pupils to recognize balance readily and to solve problems by applying the prin-



COURTESY THE APPLIED ART DEPT. IOWA STATE COLLEGE

Fig. 9. Initials Used as Decoration

Their success may be attributed in part to balance—formal and informal.



A



B

COURTESY THE CHICAGO ART INSTITUTE

Fig. 10. A. An Old Pitcher Showing Balance

This pitcher is symmetrical in outline and the handle is balanced by the spout.

B. A Greek Vase Symmetrically Balanced

The Greek vase is a splendid example of bismetric or formal balance.

ciples of balance. Problems 8 to 14 indicate some of the sources that may be made use of, and the type of illustrative material that the teacher will find useful. Sufficient judgment problems should be given to insure the pupils understanding and use of the principles. With some classes, more problems will be needed than for others. In arranging a series of problems to develop judgment ability, it is essential that they be arranged in the order of difficulty. By so doing, finer discriminations will be made. The list here is merely suggestive of possible types and sources for judgment problems.

8. "Which of these two dresses is balanced? Why?" Two dresses will be displayed for this purpose, one informally balanced and one unbalanced.

9. Have some of the pupils select dresses which are balanced from those worn by members of the class. Ask them to state whether each is formally or informally balanced and how they know each is balanced.

10. "Which of two patterns in drapery fabrics is formally balanced and which informally?"

11. Compare two objects which illustrate different kinds of balance, such as a water pitcher and a Greek vase as shown in Figure 10, A and B. "Is each balanced? How?"

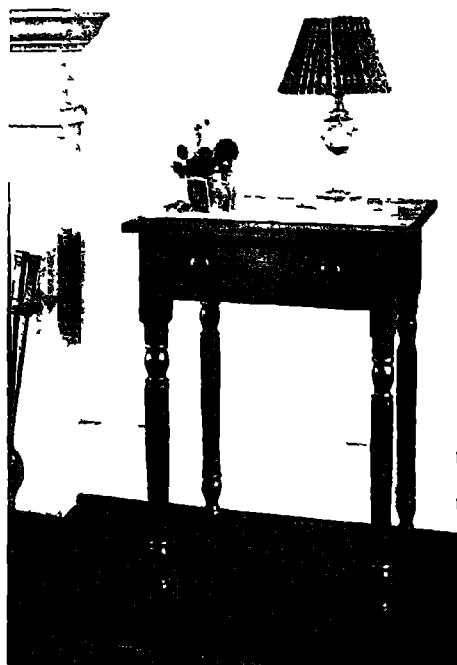


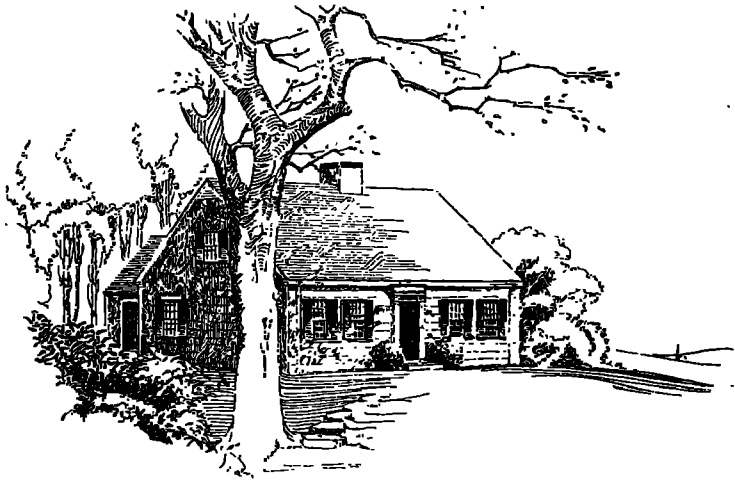
Fig. 11. Table Arrangement Informally  
Balanced

12. "Which of the arrangements of illustrative material on the bulletin board is balanced? How has this been accomplished?"

13. "Which of several pages of advertisements are balanced? Justify your selection."

14. "Select from fashion sheets illustrations of dresses which show both types of balance. Be able to state the type of balance and how it was obtained."

Other sources for examples of balance are to be found in furniture arrangements, trees, flower forms, snowflakes, the human figure, and markings on animals such as the tiger and zebra and on the wings of butterflies and moths.



B

COURTESY HOUSE BEAUTIFUL

Fig. 12. Balance in House Exteriors

A. Formal or symmetrical treatment of doorway and window. B. Free or informal balance in the placing of doorway and window.

The preceding problems are planned to develop judgment ability. Problems 15 to 19 are suggested to test the pupils ability to use the principles of balance. This type of problem, as stated in Chapter IV, calls for creative thinking. These problems are not only more difficult than the judgment problems but are of a different type, in that the pupils are actively participating in everyday experiences which are solved by applying the principles of balance.

15. "Arrange the napkin, silver, china, and glassware for a cover on a dining table."

16. "Select objects from a group of flower bowls, books, book ends, candlesticks, boxes, and lamps, and make a balanced arrangement for the desk and for a small table." Figure 11.

17. "Make balanced arrangements of furniture in the laboratory or restroom."

18. "Make a balanced arrangement of articles for a dressing table."

19. "Make a study of formal and informal balance in the details of house exteriors." The arrangement of windows, doors, and other parts may offer a variety of treatment, but it is evident that balance is necessary for satisfactory design. Figure 12.

Balanced arrangements may also be made as occasion arises for the following: fireplace mantel, buffet, dining table, open shelves, furniture groupings in a room.

As soon as the pupils are able to recognize balance in arrangements, they may be led to formulate generalizations that embody the underlying principle. They will then be able to apply these principles of balance in new situations.

## Chapter VII

### PROPORTION

THE SUCCESS of any arrangement or combination of materials depends upon right relationships. This relationship is expressed by the term proportion, which means a satisfying relationship between a whole and its parts and between the parts themselves.

It takes considerable time and experience to develop a feeling for good proportion. For this reason, a few definite principles will show the pupils what to look for and will give them a starting place for developing an appreciation of relationships that are satisfying. These principles are merely tools to enable them to recognize good proportion in shapes and spacing without thinking of it in numerical terms. In presenting the subject of proportion, five principles have been chosen. Because these five principles can be consciously applied to everyday problems, such applications will develop confidence in the individual's ability to recognize good proportions, and will lead to the use and appreciation of more subtle proportions.

The sequence of principles in this chapter is not an arbitrary one but suggestive of a possible and natural development from one principle to another. By giving *Principle A* first, attention is focused upon the consideration of shapes as a whole. From a consideration of shapes as a whole, interest will carry forward into the relationships of parts to each other and to the whole. Interest may also be directed back to problems involving balance. The pupils will find that more interesting results are obtained not only when the objects are balanced in a given space, but when the resulting arrangement is pleasing in its relationship to that space.



**Objectives:**

1. Interest in pleasing space relations.
2. Ability to select articles and make arrangements in which the various proportions are pleasing.
3. Appreciation of pleasing space relations.

**Principles of Proportion to Be Developed:**

A. A shape is most interesting when the length is about  $1\frac{1}{2}$  times the width, or when the ratio of the width to the length is about 2 to 3.

B. When a space is divided by a horizontal line, the result is more pleasing if the dividing line falls between  $\frac{1}{2}$  and  $\frac{2}{3}$  of the length divided.

C. When a space is divided into three parts, one of these parts should be dominant and the others pleasing in their relation to it and to each other.

D. When a margin is used, the bottom space should be dominant and the other margins pleasing in their relation to it and to each other.

E. There must be a consistent and pleasing relationship of the parts of an arrangement to each other and to the whole if the resulting arrangement is to hold together and be restful.

PRINCIPLE A  $\left\{ \begin{array}{l} \text{A shape is most interesting when the length is about} \\ 1\frac{1}{2} \text{ times the width, or when the ratio of the width} \\ \text{to the length is about 2 to 3.} \end{array} \right.$

The following problem is suggested as a means of introducing the subject of proportion. It is a real problem, because many classrooms are not adequately equipped with bulletin boards and because most pupils are interested in making the classroom more convenient and attractive. Since the planning of a bulletin board offers few problems beyond that of its proportion, it serves as a means of introducing proportion in its simplest terms. A blackboard or a screen may be substituted if such an article is needed.

1. "Since we are interested in making our classroom more convenient and attractive, I have asked the Superintendent if we may

have material for a new bulletin board. He has said that if we will let him know how much material is needed, he will order it for us. Where do you think will be the best place to put a bulletin board? What size and shape do you think most suitable?"

In order to solve the above problem adequately and to clearly develop *Principle A*, additional problems, questions, and illustrative material will be needed. Suggestions for such problems are offered below.

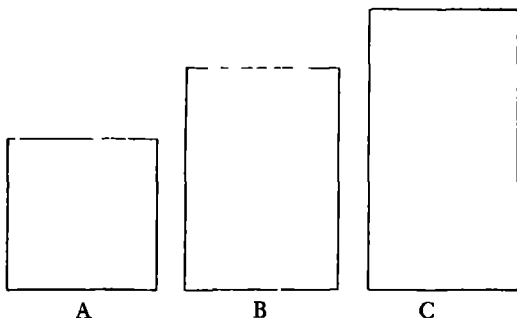


Fig. 13. Rectangles of Various Proportions

Diagrams representing shapes that are to be found in everyday materials. A. Perfect square; the length and width are equal. B. Rectangle planned according to the Greek law of proportion. C. Long rectangle whose length is twice its width.

2. Illustrative material as shown in Figure 13 will be very helpful. This will consist of three pieces of paper representing shapes which are commonly seen and used. They are to be compared from the standpoint of pleasing relation of length to width. The three shapes represented as A, B, and C, should have one dimension, as width, in common, and be of the same material. Either all should be mounted the same or unmounted. If unmounted, some means should be provided for holding them from the back rather than from the corners. Show to the class the shapes in pairs of A and B, then B and C. Ask the pupils which shape seems more pleasing. Why?

When tentative choices are made the majority will decide upon B. At this point it will be desirable to have a member of the class measure each of the three shapes to find the relation of length to width for each.

3. Holding a pamphlet or book the cover of which is unusually long in relation to the width, place a sheet of neutral paper over

one end and move it along until the majority of the class decides where the resulting part is most pleasing in its relation of length to width. This space may be measured and its relationship of length to width compared with that of the original space.

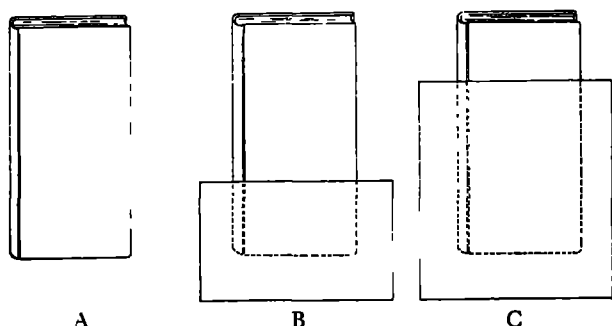


Fig. 14. Means of Testing the Recognition of Pleasing Proportions

A. A book whose length is not pleasing in relation to its width. B. The same book with one end covered so that the resulting space is pleasing in its relation of length to width. C. A second pleasing relationship of length to width.

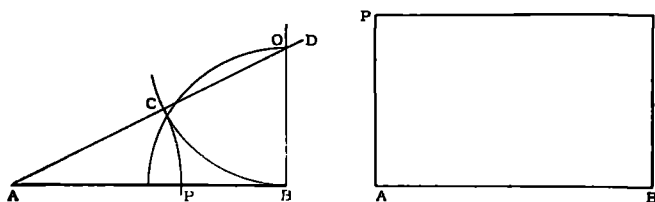


Fig. 15. Construction of the Golden Rectangle or Golden Section

$AB = \text{Length of rectangle}$

- (1) At B construct  $BO$  perpendicular to  $AB$  and equal to one-half of  $AB$ .
- (2) With  $O$  as a center and  $BO$  as a radius, draw a circle.
- (3) Draw  $AD$  through  $O$ , cutting the circle at  $C$ .
- (4) On  $AB$  lay off  $AP$  equal to  $AC$ .
- (5)  $AP$  is the width of the required rectangle.

The sheet of paper may be moved still farther along until a second pleasing but smaller rectangle is revealed. This space may also be measured and compared with the other two. Figure 14.

It may be of interest for the pupils to know that the golden rectangle of the Greeks, sometimes called the golden section or the divine proportion, may be obtained geometrically. This rectangle is formed by applying the extreme and mean ratio



COURTESY C. O. BUCKINGHAM

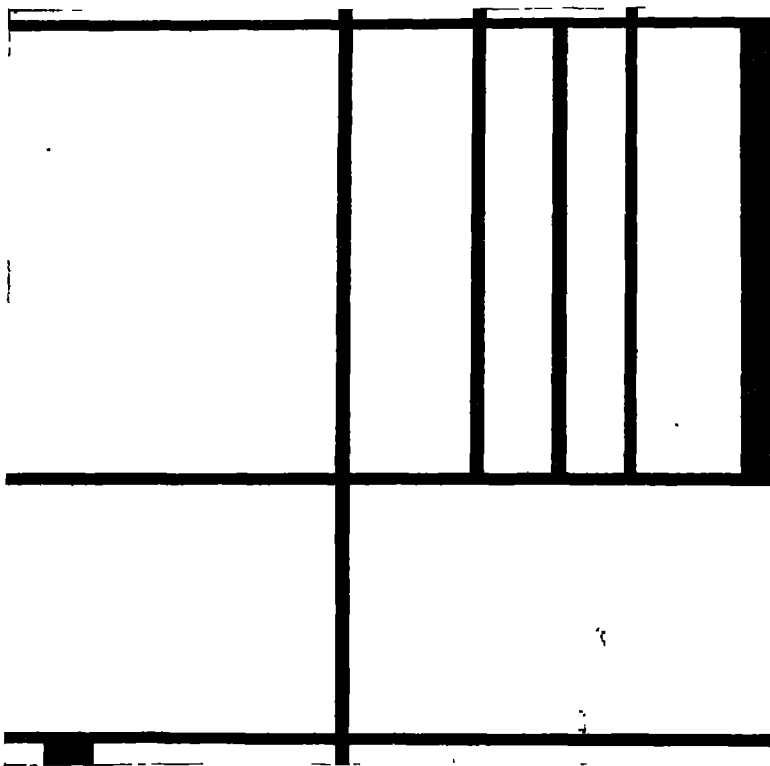
Fig. 16. Lincoln Memorial

An American memorial showing the influence of Greek art, patterned after the proportions of the Greek temple. Good proportion is an important consideration in such a building.

in which the ratio of the width to the length is equal to the ratio of the length to the sum of the length and the width. Figure 15.

The majority of us instinctively recognize good proportions. A comparison of the illustrative material suggested in problems 2 and 3 indicates to the class that good proportion does have a fairly definite relationship of length to width. The pupils, individually should now be able to state in writing the conclusion each has drawn concerning interesting relationship of length to width. From these conclusions, a final statement may be selected. This will probably approximate the principle as given at the beginning of this chapter. Just as in the study of balance, it is recommended that very little time be spent in perfecting the wording of any principle. Far more important than the wording is the ability to recognize a principle as it relates to a problem and to apply it in such a way as to achieve beauty.

*The impression should not be left with the pupils that a square is never desirable.* It may be advisable for the teacher to provide additional illustrative material to show that a square is often the most satisfactory shape to use, depending upon the purpose of the article or upon the space in which it is used.



LOURIES OF THE MUSEUM OF MODERN ART

Fig. 17. Composition in Black, White and Red, by Piet Mondrian  
Study in proportion by a modern artist.

Previous to this time, the term "proportion" need not have been used. Now that some understanding of one of the fundamental principles of proportion has been developed, it will add interest if the pupils become acquainted with the term that artists and art students use for this relationship. This may be done by referring to some good art reference book<sup>1</sup> where they may read of the Greek law of proportion and the golden oblong. A picture of the Parthenon and other buildings showing good proportion will be appreciated at this time. The class will be much interested in the similarity between the Parthenon

<sup>1</sup>Goldstein, Harriet and Vetta, *Art in Everyday Life*. New York, Mac-Millan Co., Rev. Ed., 1940, pp. 62, 63.

and some of the present-day buildings, as the Lincoln Memorial, certain churches, libraries, and other public buildings.

Figures 16 and 17 present types of illustrative material which will be valuable in the development of *Principle A*.

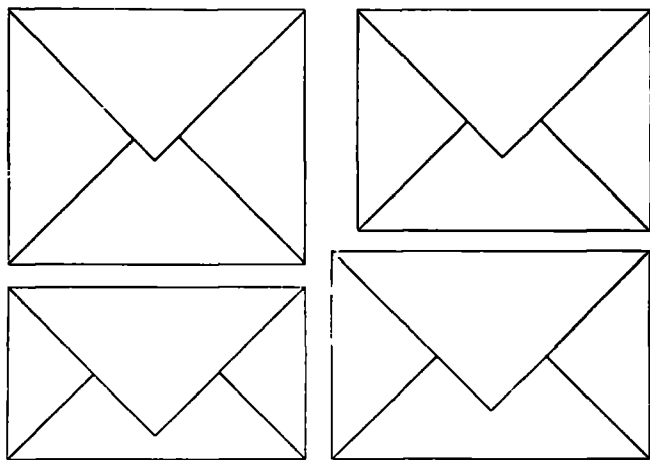


Fig. 18. Envelopes Varying in Proportions

To insure real ability in the pupils to recognize pleasing proportion of shapes, the following list of problems indicates experiences of which use may be made.

4. "Which of these envelopes do you think is the most pleasing in its proportions?" Why? Figure 18. Picture frames, blotters, Christmas cards may be used, if desired.

5. The shades on the windows in the classroom are drawn to different heights. "In which window do you think the unshaded space is the most pleasing? Justify your decision." Figure 19.

6. "Which space in this room do you think has the most interesting relation of length to width? Why?"

7. "If you were to choose from these desk calendars a gift for your mother or a friend, which would you choose because of its pleasing shape? Why?"

8. "Select in a magazine an illustration or an advertisement which you think is pleasing in proportion. Justify your selection."

As soon as the pupils are readily able to recognize pleasing relation of length to width they are ready for creative problems,

the solutions of which are based upon the application of *Principle A* of Proportion. Some of the creative problems suggested may be given now and others later as occasion permits.

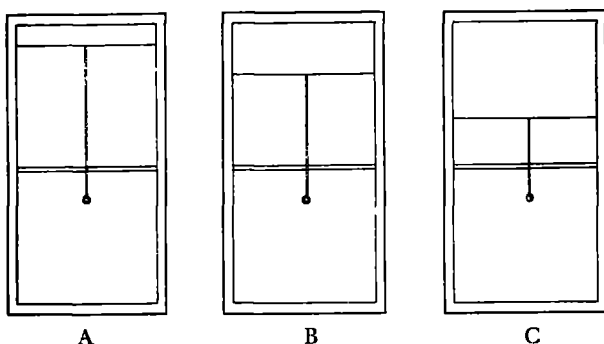


Fig. 19. Possibilities in Arranging Window Shades So the Proportions of the Resulting Spaces Are Pleasing

A. Too little shade and too much window. B. The upper window space is pleasing but the whole window is not as pleasing as possible. C. Pleasing proportion of the shade as well as of the window.

9. "From a sheet of blotting paper, cut a small blotter of convenient size for use, and of pleasing proportion."

10. "Plan dimensions for a bulletin board, a blackboard, or a screen of two sections. Check to see that the relation of length to width is as pleasing as possible."

11. "Plan and make a portfolio for class or personal use, being sure its proportions are pleasing."

12. "Plan size and shape for a poster to use to advertise the school lunch, the school fair, an operetta, or a Parent-Teachers' Association meeting."

During the time the pupils are developing an ability to use *Principle A* of Proportion, some of them may question the fact that so many of the articles and objects in the everyday environment do not conform to the proportions that have been established as most pleasing and satisfying. These questions may be answered by considering the purpose for which specific articles are intended. Using as example chairs, doorways, vases, we find that the purpose or use has determined the proportion of many objects. By comparing several chairs, it will become evident to the class that although the original proportion is governed

by the intended use, it is also possible to select chairs that are very pleasing in proportion.

**PRINCIPLE B**  $\left\{ \begin{array}{l} \text{When a space is divided by a horizontal line, the re-} \\ \text{result is more pleasing if the dividing line falls be-} \\ \text{tween } \frac{1}{2} \text{ and } \frac{2}{3} \text{ of the length divided.} \end{array} \right.$

The division of a space into two parts is given preceding the division of a space into more than two parts because this is the simplest possible division. Dividing a space vertically is largely a problem of balance; therefore, in *Principle B*, only the horizontal division is considered.

The following problem is suggested as a means of introducing this principle.

1. "The school has these glass candlesticks. Which length of candle do you think best to use in them? Why?" 6-inch, 10-inch, 12-inch and 15-inch candles are suggested to try with the candlesticks.

2. To thoroughly establish the class decision, it will be desirable to provide three sheets of paper, each divided into two parts as in Figure 20.

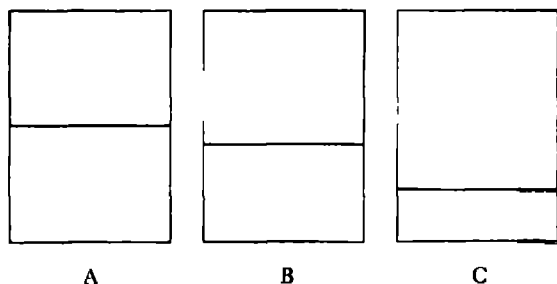


Fig. 20. A Rectangular Space Divided into Two Parts

A. Space divided into two equal parts. B. Space divided unevenly so the dividing line falls between one-half and two-thirds of the length divided. C. Space divided unevenly so the dividing line falls about three-fourths of the distance from one end.

Ask the class to compare A and B, and choose the one which gives the most satisfying effect. Repeat with B and C.

When the reasons for the choices have been given and the majority of the class has decided that B is more satisfying than either





COURTESY OF THE MUSEUM OF MODERN ART  
COLLECTION OF MARSHALL FIELD

Fig. 21. "Fields at Auvers," by Vincent Van Gogh

An example of space division with the horizon line above the center.

A or C, some pupil may measure them and decide where the dividing line comes in each, A, B, and C.

Following this exercise with the sheets of paper in which the principle of pleasing division of a space into two parts has been tentatively established, it will be well to return to the problem of length of candle for candlestick. Now the pupils will have a basis, other than personal opinion, for their decision in respect to the most suitable length.

3. To verify the decision the class has reached, the pupils may be given an opportunity to observe reproductions of paintings by well-known artists, such as "Fields at Auvers" by Vincent Van Gogh. Figure 21.

Ask the class to notice where the artist has divided the picture. Ask why they think the picture was not divided exactly in half.

By this time, each pupil should have reached a conclusion concerning the division of a space into two parts. The following

question will help to make the conclusion still more definite. "If you wish to tell a friend the best way to divide a space with a horizontal line, what directions will you give?" Each pupil may write the directions she would give. The class may choose the best from all that have been prepared. This will no doubt approximate the principle as stated on page 65.

The principle is true for the usual and typical problems in which a space is to be divided into two parts. Exceptions due to use of the article and to its general proportions will occur, but they need not be deliberately introduced. It will be better to defer all exceptions until the pupils are familiar with the principle and its everyday applications.

Understanding a principle is one thing and having real ability to make use of it is quite another. To develop judgment in the use of the principle just formulated, the following problems are suggested:

4. "Arrange the window shades in the schoolroom or some other room so the window space is divided as interestingly as possible."

5. "A dinner is to be served to the mothers. In planning for the place cards the girls have decided to use plain cards with the name of a guest lettered on each. Which type of card do you think more pleasing in shape? (One card is nearly square and the other a rectangle.) Where do you suggest that the name be placed on the card? Why?"

6. "Select from a magazine an illustration of a costume that you think has interesting division of space. Be ready to justify your selection."

When the pupils are able to recognize an interesting division of space into parts and are able to apply the principle to some of their own problems they are ready for the more difficult one of dividing a space into more than two parts.

PRINCIPLE C { *When a space is divided into three parts, one of these parts should be dominant and the others pleasing in their relation to it and to each other.*

The human mind recognizes two or three divisions of a space as separate units. When a space is divided into a greater num-

ber of parts they seem to fall into groups within the one, two, or three main divisions. The following problems deal with the divisions of a space into three parts, any divisions within these parts being considered as problems of repetition.

Classroom problems can be very challenging. They take on a true-to-life quality that appeals to the natural interests of the pupils. Any change in the familiar furnishings or any introduction of new equipment or furnishings that contributes to the convenience and appearance of the room is well received.

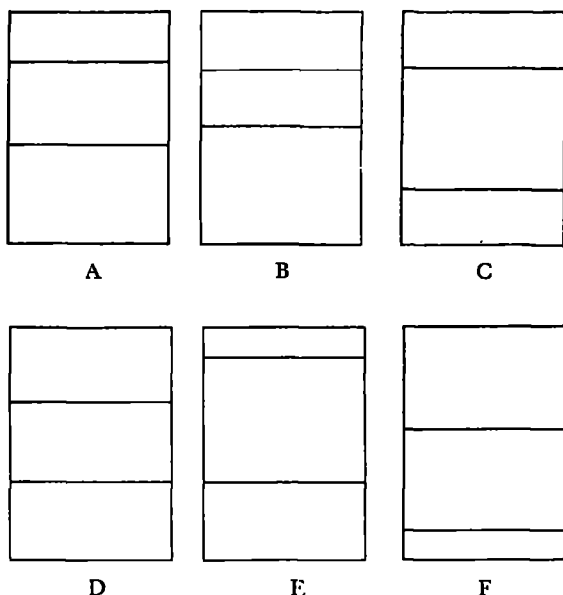


Fig. 22. Rectangles Divided into Three Parts

A. Divided into three parts having the bottom space largest and top space smallest in a progression of sizes. B. Divided into three parts having the two top spaces equal and the bottom space equal to the other two. C. Divided into three parts having the top and bottom spaces equal and the center space equal to the other two. D. Divided into three equal parts. E. Divided into three parts with the center part larger and the top least. F. Divided into three parts, two spaces alike and one much smaller than the other spaces.

A classroom problem that involves division of a space into three parts may be used to introduce *Principle C*. The following problem is suggested for the purpose.



COURTESY, SUCCESSFUL FARMING

Fig. 23. A Chest with Interesting Division of Space

1. "Mr. Smith of the shop department is willing to make a set of shelves for our classroom. We have been wanting such shelves so the reference books and magazines will be more convenient. If we plan carefully, the shelves will also add to the appearance of the room. The best place for them seems to be beneath the south window, which is  $2\frac{1}{2}$  feet from the floor.

How many shelves do you think there should be and how far apart if the set is to be as attractive as possible?"

Such a problem will set free many opinions. Before even a tentative decision can be reached by the class, some illustrative materials will be needed. Six rectangles have been divided into three parts yet each represents a different space arrangement. Figure 22.

Opportunity should be given for choosing the most pleasing of these ways of dividing a space into three parts. Following the examination of the abstract illustrative material, it will



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Fig. 24. Alice Fricman Palmer Memorial,  
French

*Pleasing proportions in the human figure.*

be well to turn the attention of the class to the division of space in a variety of articles. By this time, each pupil should be able to make a better choice and give a more definite reason for the choice in each of the following problems than in the tentative solution of the introductory problem.

2. "In which of these chests of drawers do you think there is the most pleasing division of space? Why?" Pictures of furniture similar to Figure 23 may be used.

*a.* Drawers all the same size.

*b.* Drawers graduated in size from the top, which is smallest,



COURTESY THE CHICAGO ART INSTITUTE

Fig. 25. Mercury

The figure in action reveals the beauty of human proportions.

- c.* The two top drawers are alike and the bottom one is nearly twice as deep as the top one.
3. "Which of these chairs has the most interesting spacing? Give reasons for your choice."
  - a.* Chairs with spaces and dividing areas exactly equal.
  - b.* Chairs with spaces and dividing areas well proportioned to each other.
4. "Do the doors in this room have interesting space divisions? Why do you think so?"
5. "Why do you suppose the human figure is said to be one of our best examples of beautiful proportions?"

Figures 24 and 25 show two pieces of sculpture illustrating the beauty of proportion in the human form. Although we may not consciously analyze the relationships of the various parts of the human figure, its beauty is fundamentally dependent upon the subtlety with which each part is related to every other part and to the figure as a whole. Line and texture are also necessary

but are incapable of producing supreme beauty without fine space relations.

The pupils will observe that the human figure is divided into unequal parts and that the main divisions are made by the shoulders and the waistline. The length from the shoulders to the fingertips is broken by the elbow, wrist, and knuckles, and the length from the hips to the tips of the toes by the knee, ankle, and toe joints. There is progression of sizes in each of these divisions of space. Illustrations of this nature may also be discussed in relation to the problems of proportion in costume selection.

Since *Principle C* is more subtle and difficult than the preceding principles of proportion, more problems and illustrative materials are suggested to enable the class to formulate definite conclusions regarding division of a space into three pleasing parts. These conclusions will be useful as guides in judging space relations and in dividing spaces so they are as interesting as possible. For a statement of *Principle C*, see page 67.

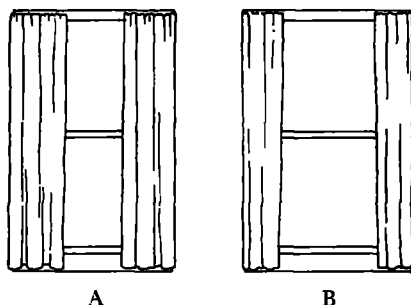


Fig. 26. Well-arranged Curtains Contribute to the Appearance of Windows

- A. The curtains are arranged so that the three vertical divisions are equal.  
B. The curtains are arranged so that the spaces are interesting in their relation to each other.

The following problems will afford opportunity for useful experience in the application of this principle to everyday art problems.

6. "Which curtain arrangement divides the windows most satisfactorily? Why do you think so?" Figure 26.

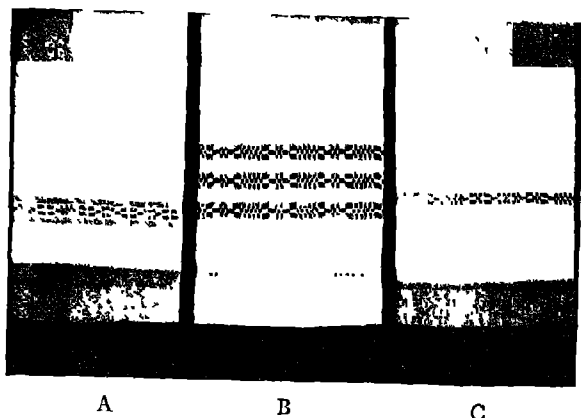


Fig. 27. The Spacing of Items and Border Designs on Towels  
a Problem in Proportion

A. Interesting division of the space into three parts with the bottom space the greatest. B. Divisions too evenly spaced. The spacing in the border design is monotonous. C. The border is unrelated to the hem.

7. "Which of these pamphlets or book covers have the most interesting divisions of space? Justify your choice."

8. "Which of the towels shown in Figure 27 has the most pleasing space divisions? Why?"

9. "From several arrangements of tucks, choose the one which is least monotonous."

If additional judgment problems are desired, they may be provided from the following sources:

- a. Borders on handkerchiefs.
- b. Fabrics with a pattern of stripes.
- c. Fabrics with a pattern of checks or plaids.
- d. Spacing on posters and advertising layouts.
- e. Spacing on pages of albums and scrapbooks.
- f. Spacing in a doorway. Figure 28.

To insure real ability to use this principle of space division, more difficult problems should be provided, problems that not only call for judgment but provide opportunity for creative thinking. The following list is suggested for this purpose.

10. Given an illustration of a dress design, ask each pupil to decide whether the design is entirely pleasing in proportion. If not satisfactory, ask them to suggest changes so it will be pleasing and justify their decisions.





COURTESY CURTIS COMPANIES SERVICE BUREAU

Fig. 28. Doorway Showing Good Space Divisions

11. "Choose from the school magazines an advertisement which you think has very interesting divisions of space. What influenced your choice?"

12. "Choose an illustration of a public building. Study the major space divisions. Are they pleasing? Why?"

13. "Select a dress pattern which you think has interesting space divisions."

14. "Plan an arrangement of braid or bias tape for a dress, a dresser scarf or curtains. Does your plan have good proportions? Why?"

15. "Plan curtains for your room at home so that the divisions of space will be pleasing in proportion."

16. "Plan an arrangement of shelves for a cupboard or a bookcase which will be attractive and convenient." Figure 29.

17. "Arrange a buffet, mantel, or a low bookcase so it is balanced and the proportions are pleasing."



PHOTO BY MARGARET BONINE FOX

Fig. 29. Welsh Dresser Showing Interesting Spacing in Structure and Arrangement

18. "Plan or adapt a dress design in which the following parts are as pleasing in proportion as possible:

- a. Depth of yokes.
- b. Widths or depths of collars and cuffs.
- c. Widths or depths of flounces.
- d. Widths of trimming bands.
- e. Shape and placing of pockets.
- f. Length of skirt."

PRINCIPLE D { *When a margin is used, the bottom space should be dominant and the other margins pleasing in their relation to it and to each other.*

Everyone has some contact with margins. The phase with which we are all directly concerned applies to a written or

printed page, to posters or other advertising and to pictures framed with a mat. An optical illusion makes an object appear to be dropping in space. To counteract this condition, the bottom margin is always the greatest. The relation of the top and side margins to the bottom is determined by the shape of the object and the direction of movement within it.

The amount of use one makes of margins varies with individuals. The material presented in this chapter includes several phases of the law or principle of margins. Whether or not all of it will be used with a class should be determined upon needs of each class.

In developing the principle of margins, three minor principles will need to be developed before a final conclusion can be drawn.

*a.* In mounting a square, the top and side margins are equal and less than the bottom.

*b.* In mounting a horizontal rectangle, the side margins are greater than or equal to the top margin and always less than the bottom.

*c.* In mounting a vertical rectangle, the top margin is greater than or equal to the sides and less than the bottom.

In the preceding series of problems, the pupils selected pictures or illustrations which were pleasing in proportion. Most young people are interested in collecting colored pictures, designs, and other materials which to them are beautiful. Some will bring these to class voluntarily. Some one may want to know if a certain picture will be suitable for a room at home. Many of the pupils will be interested in having more pictures in the schoolroom.

The problem suggested below ties up with the previous lessons, appeals to the natural interests of the pupils, and leads to the subject of margins.

1. "Mrs. B., our superintendent's wife, asked if we could make use of these old magazines. You will notice that some of them contain good reproductions of famous paintings. How do you suggest that we prepare the pictures so they may be displayed to the best possible advantage?"

A variety of suggestions will be given and the class will no doubt agree that, if the pictures are mounted, they will not only appear to better advantage, but will last much longer. As a means of discovering the best way of mounting pictures or other

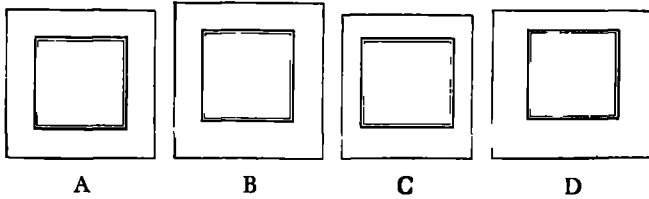


Fig. 30. Mounting a Square Shape or Picture

A. All four margins equal. B. Bottom margin greatest and top and side margins equal. C. Bottom margin greatest, side margins equal and less than top margin. D. Bottom margin greatest, side margins equal and greater than top margin.

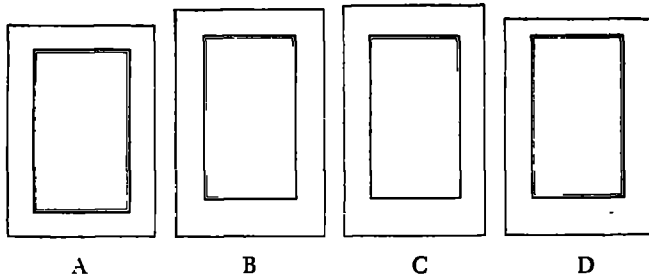


Fig. 31. Mounting a Vertical Rectangle

A. All four margins equal. B. Bottom margin greatest with top and side margins equal. C. Bottom margin greatest with side margins equal and less than top margin. D. Bottom margin greatest with side margins equal and greater than the top margin.

materials in a space, additional problems and concrete illustrative materials will be needed. If the magazine prints are grouped according to shape, the class will find there are three main types: the square, the vertical rectangle, and the horizontal rectangle.

2. Show to the class a square cut from neutral paper and mounted in each of the ways shown in Figure 30. "In which of the mountings do you think the margins are most satisfactory? Why?"

3. Repeat with square pictures mounted as in A, B, C, and D of Figure 30. (It will be better if four copies of the same picture can



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Fig. 32. "In the Garden,"  
Brush

This picture is vertical in shape with a decided vertical movement.

of the vertical rectangle as of the square: the bottom margin should be larger than the top and side margins.

5. Repeat with a picture showing vertical movement within a vertical rectangle (Figure 32) mounted as in B, C, and D of Figure 31. The class will readily decide that a vertical rectangle with vertical movement is more satisfactory when mounted with the bottom margin largest and the top margin greater than the side margins.

6. Figure 33 illustrates horizontal movement within a vertical space.

be used.) The square of plain paper is used first so that there is nothing to attract the pupils' attention from the margins. The square picture serves to strengthen the conclusion reached by the class in problem 2. They are now ready to decide that a square is most satisfactorily mounted when the bottom margin is the largest and the top and sides are equal. To verify this conclusion and explain the need for having the largest space at the bottom, refer to a reference for an explanation of the law of the optical illusion.<sup>1</sup>

After deciding the best way to mount square shapes, the class will be interested to know how to mount vertical and horizontal rectangles. The direction or movement is an important factor in mounting pictures.

4. Hold before the class a vertical rectangle of plain paper mounted according to A, B, C, and D of Figure 31. Ask the pupils in which of the mountings they think the margins are the most satisfactory and why? The class will decide that the same is true

<sup>1</sup> Goldstein, *op. cit.*, p. 241.



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Fig. 33. "Young Woman with a Water Jug,"  
Vermeer

This picture is vertical in shape but many details in it carry the eye in a horizontal direction

In a similar way, the directions for mounting horizontal rectangles may be worked out. Figure 34.

Pictures such as *School in Brittany*, by Geoffrey, Figure 35, and *Cordelia's Farewell*, by Abbey, Figure 36, may be shown to the class for comparison of direction of movement. If these are presented in the same manner as the vertical rectangle it will be easy for the class to understand how to achieve success in mounting them. They will be convinced that a horizontal rectangle is satisfactory when mounted with the bottom margin largest and the side margins greater than or equal to the top margin.

It may seem that too many conclusions have been drawn before the pupils have had an opportunity to test their ability to judge the use of each. However, these three main conclusions are very closely related. Each is concerned with the mounting of pictures, and the procedure given above actually holds the

interest of the class better than developing each principle separately with its complete series of problems. As a result of the above observations and discussions, the class will have very definite conclusions concerning the use of margins. Their conclusions will approximate the statement for *Principle D*, *a*, *b*, and *c*, page 76.

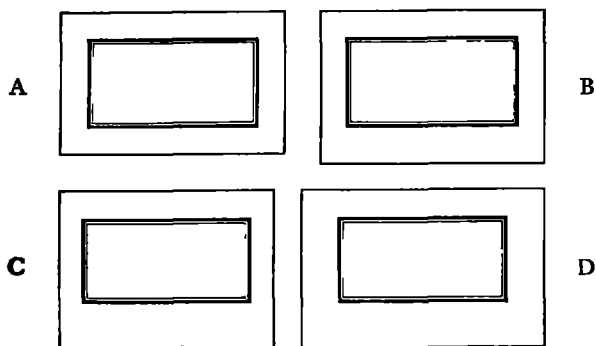


Fig. 34. Mounting a Horizontal Rectangle

A. All four margins equal. B. Bottom margin greatest with side and top margins equal. C. Bottom margin greatest with side margins equal and less than the top margin. D. Bottom margin greatest with side margins equal and greater than top margin.

To insure ability to make use of the principles of margins, a number of interesting problems and purposeful activities are suggested as follows:

7. Ask each pupil to make a list of all the opportunities she has for using good margins.

8. Ask each pupil to choose a printed page in a book to show to the class as an example of pleasing space relations.

9. "From three or four letters, business and personal, choose the one that has the most pleasing margins. Figure 37 is a reproduction of a letter which has exceptionally good margins."

10. "From several addressed and stamped envelopes, choose the one that has the margins most suited to its shape." Figure 38.

11. "Write an invitation that is correctly spaced to your mother for the home economics tea or some other school function."

12. "Address the envelope for the invitation."

13. Each pupil may be given one of the illustrations which may have been clipped from old magazines at some time earlier in the



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Fig. 35. "School in Brittany," Geoffrey

This picture is horizontal in shape and the arrangement of the figures produces a horizontal movement within the picture.

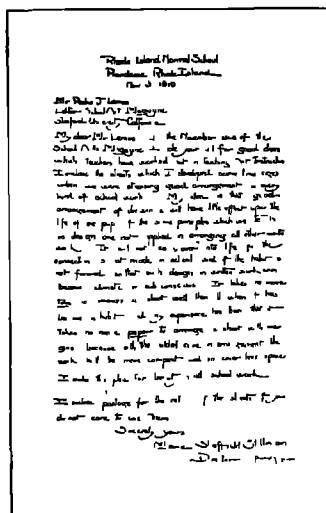


COURTESY THE COLONIAL ART CO.

Fig. 36. *King Lear*. "Cordelia's Farewell," Abbey

This picture is horizontal in shape but there is considerable vertical movement.





COURTESY SCHOOL ARTS MAGAZINE

Fig. 37. A Letter with Carefully Spaced Margins

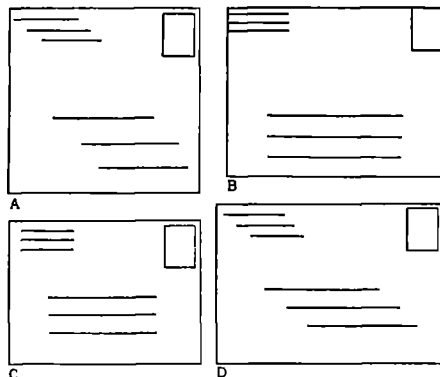


Fig. 38. Addressed Envelopes with Attention Given to Margins

A. Margins are left on all sides but there is no uniformity in the width of them. B. The address is well placed in the envelope and the return is balanced by the stamp but no margins are left at the top or sides. C and D. A margin is planned on each side of the envelope with the bottom margin greatest. The return address is balanced by the stamp.

study of proportion. Ask her to tell the kind of margin she thinks most suitable for mounting it. Some of the illustrations may be appropriate for use on the bulletin board or on the classroom walls. If so, they may be mounted at this time.

14. "Plan margins for, and mount attractively, a picture to be used in the classroom or your own room."

15. To apply the principles of margins to problems outside the classroom, the pupils may be asked to observe, in the study hall, assembly or other classrooms, the pictures framed with mats or mounted. Ask them to report on the pictures which are particularly pleasing from the standpoint of margins.

16. Ask pupils to notice the arrangement of pictures in the school building. Have them plan for and make necessary changes in the hanging of the pictures so they are all suited to the space in which they have been placed.

17. "With the consent of your mother, study the placing of pictures in your own room, and in other rooms of your home."

It is almost impossible to mount anything without some consideration of the width of the margin for the size of the picture or other material to be mounted. However, this factor of appro-

priate width, commonly known as scale, can be avoided during the presentation of the laws on margins by having the margins on the illustrative materials as pleasing in scale as possible.

Since the teaching of scale involves a different phase of proportion from that of margins and, since it can be deferred, it will be wiser to develop it separately.

PRINCIPLE E.  $\left\{ \begin{array}{l} \text{There must be a consistent and pleasing relationship} \\ \text{of the parts of an arrangement to each other and to} \\ \text{the whole if the resulting arrangement is to hold} \\ \text{together and be restful.} \end{array} \right.$

Through the study of margins there is a natural approach to another phase of proportion, that of scale. The introductory problem suggested here makes use of that fact and the entire series of problems indicates a desirable sequence for developing *Principle E*.

1. "The other day, in mounting pictures, we found that most of the pictures we were using could be mounted suitably on the 9 x 12-inch construction paper. Helen brought a picture which measured 8 x 10½ inches. She said, "Isn't there any larger mounting paper? None of this is large enough for my picture." Do you think she was right? Why?"

To solve the problem adequately and lead the pupils to a definite conclusion concerning the relationship of parts to each other and to the whole, the following problems are suggested.

2. Give the class opportunity to compare such illustrative material as A, B, and C, of Figure 39. Ask which margin seems most suited to the picture and why.

3. Show to the class a picture of a house which has a disproportionately large porch or porch columns. Ask them to compare it with another house in which the porch and columns are in scale with each other and with the house. "In which do you think the porch seems to belong to the house? Why?"

4. "Mrs. B. was given a walnut bed like this picture. The bed had been in storage for several years and needed to be refinished. Mrs. B. is undecided whether or not to have the headboard cut down. Do you think that would improve the appearance of the bed? Why?"

5. "Mary Lou, a ninth-grade girl, who is very small for her age, planned a new dress. She liked one which had a deep cape collar and three flounces on the skirt. When Jane saw the design, she said, "You'll be lost in it." Why did Jane make such a statement?"

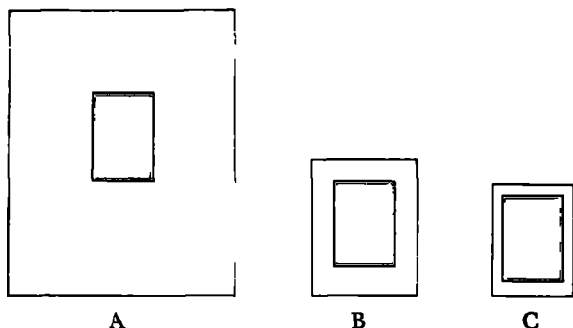


Fig. 39. Same Shape with Margins of Varying Widths

A. The margins are so large that the picture seems dwarfed by them. B. The margins are in scale with the size of the picture and are well suited to its shape. C. The margins are so narrow that the picture within appears to be crowded by them.

By this time the class should be ready to draw some fairly definite conclusions concerning the relationship of parts to each other, and to the whole. Their final conclusions will probably approximate the statement of *Principle E* as given on page 83.

Some reference reading<sup>2</sup> may be helpful at this point to confirm the conclusions of the class. It will serve to give greater significance to the term "scale."

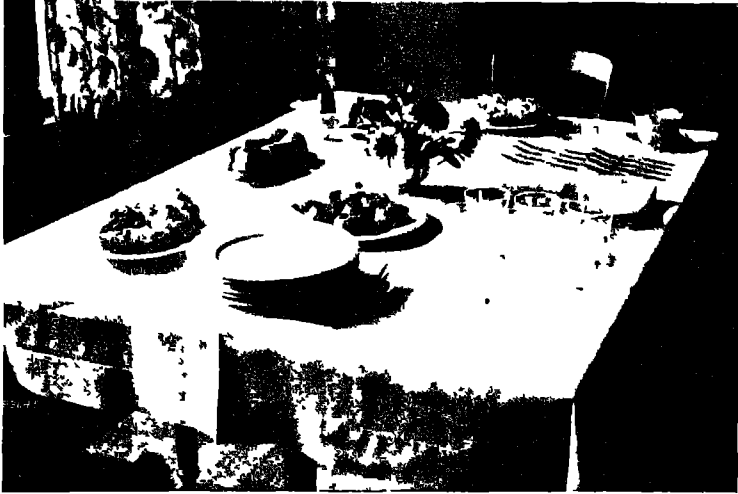
In order that the pupils recognize and use the principle just developed, additional problems are suggested as follows:

6. "Which of the illustrations of lamps has a shade most suited in scale? Justify your selection."

7. "In which of the flower arrangements do you think the size of the container is best suited to the flowers? Why?"

8. "Which of the flower arrangements would you choose for a dining table which is laid for a small dinner party? Why?"

<sup>2</sup> Goldstein, *op. cit.*, pp. 81-85.



COURTESY IOWA STATE COLLEGE

Fig. 40. Table Set for Simple Buffet Service

The arrangement of flowers is suited in scale to the table. It neither crowds the appointments nor appears lost in the general scheme.

9. "Suppose you were given this copy of Gainsborough's *Boy in Blue*, which width of frame would you use for it? Why?" Several samples of picture moldings will be supplied for this problem.

NOTE. The selection of molding for picture frames is a problem of scale governed by texture and subject rather than one of margins, unless a mat is used; then the mat will be treated as a margin.

10. "For which buffet service do you think the appointments are suited? Why?" Several illustrations of these will be provided. Figures 40 and 41.

11. Select a vase or other container which is in scale with

a. A definite type of flower such as pansies, snapdragons, zinnias, chrysanthemums, violets.

b. The quantity to be arranged, such as a single rose or a mass of flowers.

12. "From illustrations of lampshades, select one that you think most suited to one of the table lamps provided for the purpose. Justify your selection."

Additional problems may be planned as needed to develop pupils' judgment ability, from the sources listed below:

13. Scale of handbag to wearer's figure.



Fig. 41. Table Set for More Elaborate Buffet Service

Thought has been given to balance and proportion in the orderly arrangement of simple forms.

14. Scale of end table for use with heavy sofa or two large chairs.

15. Scale of furniture to room; example: overstuffed furniture in small room.

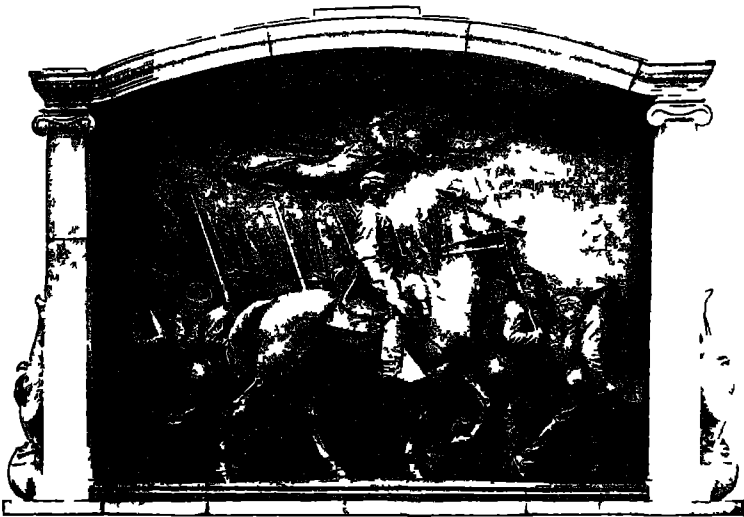
16. Scale of pattern in floor coverings, drapery, or wallpaper for large and small rooms.

17. Scale of the roof of the house to the house itself.

## Chapter VIII

### *REPETITION*

**R**EPETITION is a sensory experience in which one is conscious of a regular and definite repeat. Because of the regularity of the repeat, a feeling of movement is created. This movement, however, may become very monotonous unless care is taken to provide a desirable note of variety or accent. Variety may be achieved in many ways by alternating or reversing repeats and by changes in size, color, or value. The use of a progression of sizes from large to small, as in the unfolding fern leaf, is an interesting type of repeat.



COURTESY UNIVERSITY PRINTS

Fig. 42. Robert Gould Shaw Memorial, Saint-Gaudens

The onward march of feet is one of the most natural illustrations of repetition.



COURTESY OF THE MUSEUM OF MODERN ART

Fig. 43. "Zapatistas," by José Clemente Orozco

By repeating lines and shapes, the artist has produced an impression of many figures.

When lines or shapes are repeated in a regular manner, order results. Order is necessary if an arrangement is to be restful and satisfying. When lines or shapes are repeated in an orderly manner, they contribute to the unity or harmony of an arrangement.

*Repetition* is often taught as a part of *rhythm* because it is one means by which rhythm may be produced. Because repetition is not only quite obvious but more or less mechanical, it is suggested that repetition be taught preceding rhythm. When the principles of repetition are presented first, they serve as a natural approach to the more subtle phases of rhythm.

The Shaw Memorial, by Augustus Saint-Gaudens, Figure 42, and *Zapatistas*, by José Clemente Orozco, Figure 43, are good illustrations of the principles of repetition to be developed in this chapter.

### Objective:

Ability to recognize, select, and use articles of clothing and home furnishings in which there is interesting repetition.

### Principles of Repetition to Be Developed:

A. A design or an arrangement is satisfying when there is similarity among its parts and sufficient variety to provide interest.

B. Repeating a line or shape emphasizes the effect of that line or shape.

PRINCIPLE A { *A design or an arrangement is satisfying when there is similarity among its parts and sufficient variety to provide interest.*

Undoubtedly some acquaintance with the principles of repetition was made during the time the class was studying space division. *Principle C* of Proportion, the division of a space into three parts, leads naturally into the repeating of like or similar shapes. Previous to this time, music, poetry and dancing have been mediums through which the pupils have had some experience with repeated movement. To recall this feeling of movement in a simple form, poetry with a definite repeat may be used to introduce the first principle of repetition.

1. Read two poems to the class, one with definite and interesting repetition and the other without definite repetition. The class may be asked to describe the impression given by each. The following poems are suggestive of the type which may be used.

#### APRIL RAIN

*It is not raining rain for me,  
It's raining daffodils;  
In every dimpled drop I see  
Wild flowers on the hills.*

*A health unto the happy,  
A fig for him who frets!  
It is not raining rain to me  
It's raining violets.*

—ROBERT LOVEMAN



THE JOY OF LIVING<sup>1</sup>

*The south wind is driving  
His splendid cloud horses  
Through vast fields of blue.  
The bare woods are singing,  
The brooks in their courses  
Are bubbling and springing  
And dancing and leaping,  
The violets peeping,  
I'm glad to be living,  
Aren't you?*

—GAMIELIEL BRADFORD

2. "Have you ever been annoyed by the dripping of a leaky faucet? Why is it annoying, whereas the trickling of a stream is musical and pleasing?"

3. Show to the class two pieces of striped material as near alike as possible in colors and value, but one with more interesting spacing. "In which of these materials is the combination of stripes more pleasing? Why?" Figure 44.

4. "Which of these towels would you select because of the interesting way the design is repeated in the border?" If towels cannot be provided for class use magazine advertisements of towels may be substituted. The border designs should vary from those in which there is an interesting repetition of units to those in which the units of the design are unrelated or are repeated in a monotonous way.

After the class has decided that border designs are more attractive when the parts are somewhat alike and are repeated in an interesting manner, it will be well to ask them if they think this decision could be applied to other repeated patterns. The decision or conclusion will be somewhat in accord with the statement of the principle, page 89.

The following problems will test the pupil's recognition of the principle and will develop the ability to use it as occasion arises:

5. "Which of these blanket-stitch designs is the most interesting to use on a collar-and-cuff set? Why?" Figure 45.

<sup>1</sup> Bradford, Gameliel, "The Joy of Living," *It Can Be Done*, Morris and Adams. New York, Geo. Sully and Co., 1921, p. 41. Courtesy of the author.

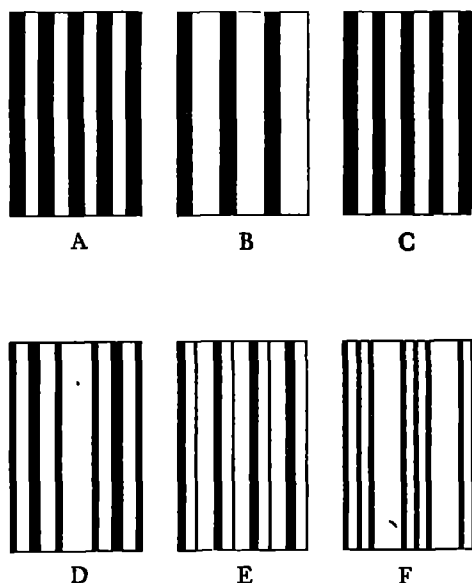


Fig. 44. Stripes of Black and White Showing Variety in Both the Black and the White Spaces

A. Regular repetition with the dark and light stripes equal in width. B. Regular repetition with the dark stripes one-half the width of the light ones. C. Regular repetition with the dark stripes a little narrower than the light ones. D. Repetition of stripes in which two widths of dark stripes are grouped with two widths of light stripes so that the regularity of the repeat is broken. E. Stripes and spacing of unequal widths are interesting when repeated as a unit. F. Repetition of stripes in which the space between each group is the same width as that of the group.

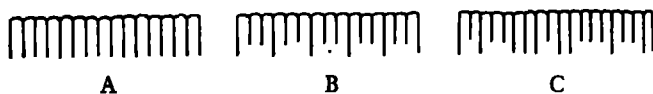


Fig. 45. Blanket Stitch Designs with Variety in the Repeats

A. All the stitches are exactly the same length and are equidistant from each other. B. A combination of stitches evenly spaced is interesting if there is some variety in the combination of the long and short stitches. C. A combination of stitches, although evenly spaced, loses interest, if there is too much variety in the arrangement of the long and short stitches.

6. Show to the class pictures of two houses, one a typical colonial house, the other with windows of various sizes and shapes placed without consideration of order and arrangement. "Which of the houses do you think better in design? Why?"

7. "Select magazine advertisements of products to which your attention is directed through the use of interesting repetition."

8. "Plan the placing of buttons as trimming down the front of a dress so there will be interesting repetition and good spacing." Figure 46.

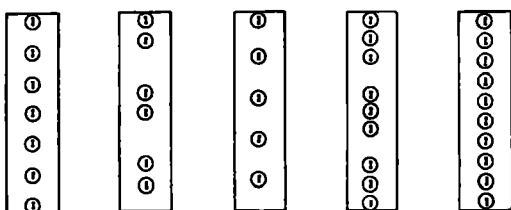
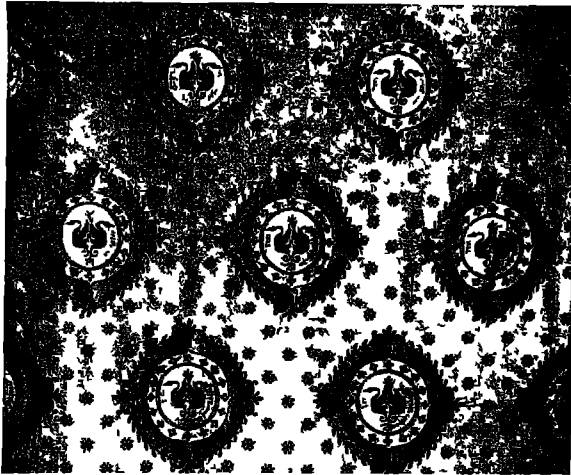


Fig. 46. Arrangement of Buttons

A. The space between the buttons is the same as the width of a button. B. Two buttons are used as a unit and the space between them equals the width of one unit. C. Buttons used singly with the space between one and one-half times the width of a button. D. Buttons may be effectively grouped as units if the space between the units is less than each group. E. Buttons will form a continuous line of trimming if the space between them is less than the width of one button.

Figures 47, 48, 49, and 50 represent examples of illustrative material suitable for use in a study of repetition. Figure 51 represents an interesting arrangement of furniture and a rug. Unity in the arrangement has been attained by repetition of shapes.

If time permits, creative problems may be provided in addition to the judgment problems. Through such experiences, the pupils will develop an appreciation of designs which are the result of the interesting repetition of units. Such problems should be very simple. They may include the making of an interesting border or surface pattern on paper to be used as a lining for a portfolio, as a covering for a gift box, or for decorative wrapping paper. Stick prints are suggested rather than stencils or block prints. Stencils and block prints require a greater knowl-



COURTESY T. T. SCHUMACHER AND CO.

Fig. 47. French Brocade of the Empire Period

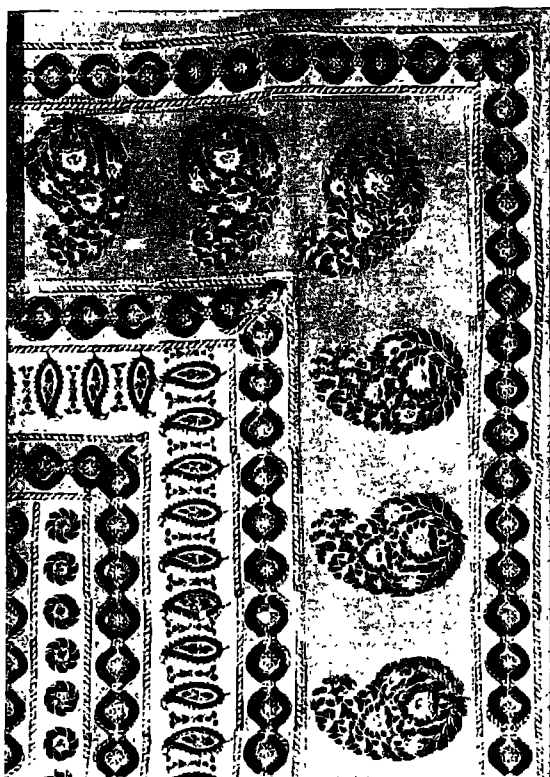
A surface design in which each unit is bysymmetrically balanced. The units are repeated to form a continuous pattern.

edge of design than the pupils have early in a course in home art. The making of a stencil or block-print design is not only time consuming, but requires considerable technical ability to produce a satisfactory product. Such problems necessitate the creation of the design unit as well as repeating it to obtain an interesting pattern.

PRINCIPLE B { *Repeating a line or shape emphasizes the effect of that line or shape.*

During the development of *Principle A*, attention was focused upon the manner in which units may be repeated to give a pleasing effect. Closely related to this phase of repetition is the effect produced by a line or shape when that line or shape is repeated. Observations of general interest to the group may be used to direct the attention of the pupils to the effect obtained through repeating a line or shape.

1. "Why do people notice twins, especially if they are dressed alike?"



COURTESY MUSEUM OF FINE ARTS, BOSTON

Fig. 48. India Print Bed Cover

An interesting repetition of units in bands and borders varying in length.

2. "Why are the members of a chorus, as in the operetta, all dressed alike?"

3. "Compare two sheets of paper marked with horizontal lines such as A and B, Figure 52. In which are you more conscious of the division of the space? In which are you more conscious of lines?" Repeat with vertical lines.

4. "Do you think the repeating of the structural lines of these houses makes them seem taller or broader than they really are? Explain."

At this point, the class should be ready to make a decision in regard to the effect produced by repeating a line or shape. Opportunity should now be given the pupils to recognize and use the



COURTESY SUCCESSFUL FARMING

Fig. 49. Plaid Textiles

Variation in width and spacing has produced interesting plaid designs



A



B

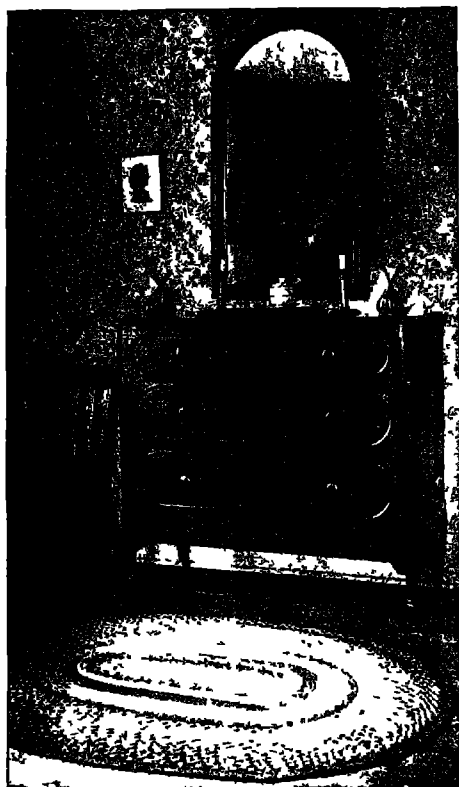
COURTESY OF THE ART INSTITUTE OF CHICAGO

Fig. 50. A. Textile Design by Lange

A regular repeat on one unit.

B. Textile Design by Leon Bakst

A regular repeat using several units.



COURTESY SUCCESSFUL FARMING

Fig. 51. Repetition of Curved Lines

conclusions just made. The following problems are suggested for that purpose:

5. "Which of these advertisements has effectively called attention to the product advertised? "

In one of the advertisements lines or shapes should be repeated in such a way as to emphasize the product. In the other, there may be many varied details or a lack of order in the arrangement which is disturbing.

6. "If you wish to make a room appear lower, which of these curtain arrangements will you choose? Why?" Figure 53.

a. A succession of vertical lines tends to increase the apparent height of a space.

*b.* A succession of horizontal lines tends to increase the apparent width of a space.

7. "Choose from fashion magazines a dress design which you

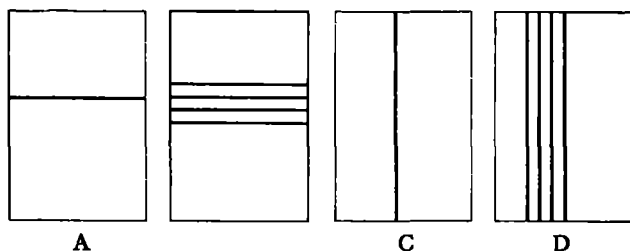


Fig. 52. Repeating a Line Emphasizes the Direction or Effect of That Line

A. A space divided by one cross or horizontal line. B. A space divided by several cross or horizontal lines, makes B appear wider than A. C. A space divided by one vertical line. D. A space divided by several vertical lines makes D appear higher than C.

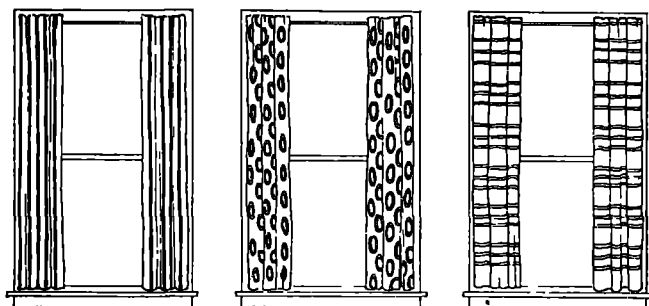


Fig. 53. The Lines of Curtains Make the Windows Appear Wider or Longer According to the Direction of the Lines

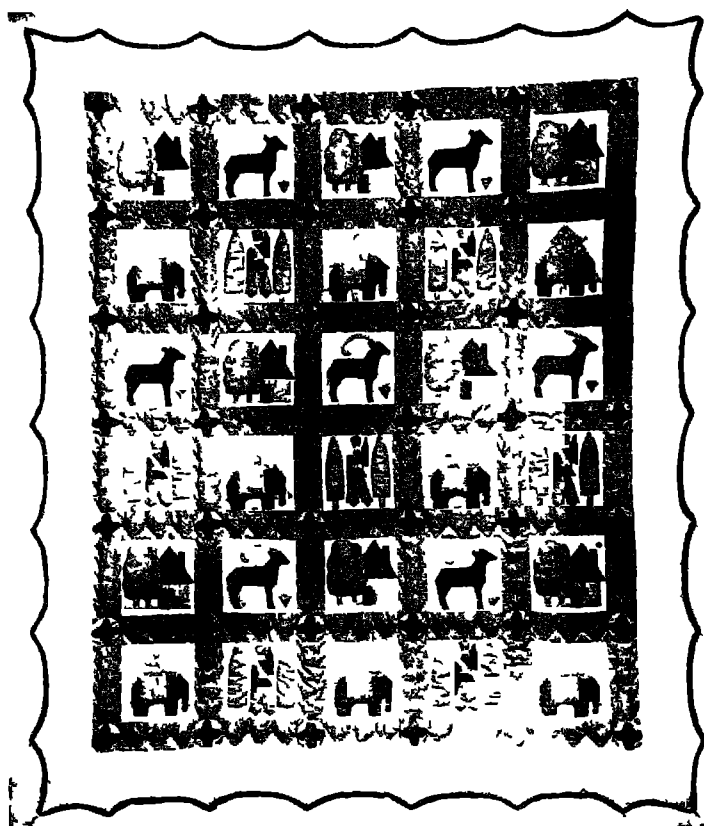
think will make the wearer seem taller. One which will make the wearer seem less slender."

8. Using necklines cut from neutral material (such as unbleached muslin) and working in groups, have the pupils choose necklines which are becoming to each member of the class. "Why are some necklines more becoming than others?"

9. "Select a pattern to use for a dress. Justify your choice from the standpoint of repetition as well as balance and proportion."

10. "Select a necktie with a pattern which is repeated in an interesting way or in which emphasis is gained through repetition."





(COURTESY OF EDNA O'BRYAN)

Fig 54. Quilt Design

Emphasis gained through repetition

11. "Suggest a becoming hair arrangement for a girl who has a full, round face; a broad face; a long, slender face."

12. "Choose from a fashion magazine a dress design with a neckline which would be becoming for an individual who has a long, slender neck; a short, thick neck; a broad face; a pointed chin."

The textile design shown in Figure 54 is an excellent example of a pattern in which the effect of each part of the design is emphasized because it is repeated. In Figure 55, a portrait by Rembrandt is shown in which the lines of the face and figure are emphasized.



COURTESY CHICAGO ART INSTITUTE

Fig. 55. "Girl at Open Half Door,"  
Rembrandt

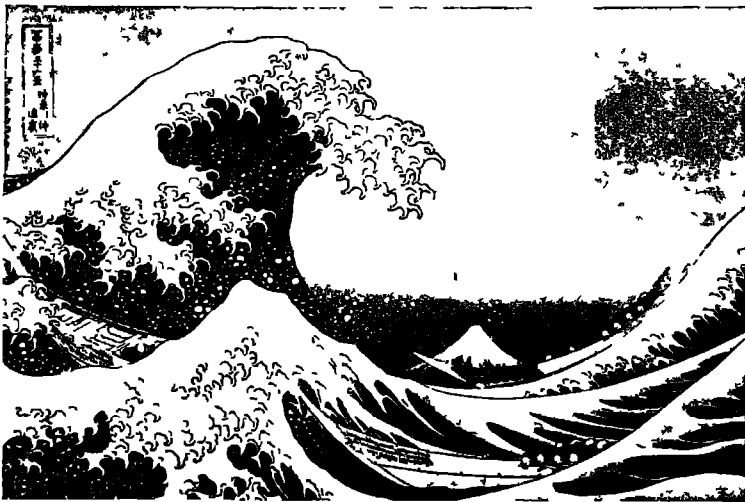
In the development of the above principle, all of the materials used in the problems have been selected to confirm the principle. No exceptions are introduced until the pupils are readily able to recognize the principle and have made some use of it. However, if a pupil has observed that some repeated lines tend to give the opposite effect from that of the movement in the line itself, this exception may be held over for consideration after the principle has been established. Carefully chosen illustrative materials will show that it is the regularity of the repeat or of the spacing which produces an effect of movement opposite to the direction of the repeated lines.

Color has been omitted from the discussion of *Principle B* for the sake of simplicity. There is no objection to including it at this time if the use of color is confined to the principles of repetition and does not introduce phases of color study more appropriately presented under the chapters on color. The plan is to consider later the factors influencing the use of color.

## Chapter IX

### RHYTHM

**R**<sub>H</sub>**Y****T****H****M**, like simple repetition, is also a sensory experience in which a feeling of movement is created. According to its definition, the word rhythm carries with it a sense of movement. It is derived from the Greek word *rhythmos*, meaning "measured motion," and is akin to the Greek word *rhein*, "to flow." Rhythmic movement is regular and flowing. It goes forward easily and without interruption. While an arrangement of repeated units leads the eye forward in an orderly manner, it may lack the quality of one unit flowing into another as suggested by the original Greek word. The most obvious type of rhythm is expressed in curved or continuous flowing lines.



COURTESY MUSEUM OF FINE ARTS,

Fig. 56. "Mount Fuji and Great Waves," Hokusai  
Rhythmic lines of the waves produce a feeling of movement.



COURTESY MUSEUM OF FINE ARTS, BOSTON

Fig. 57. "Two Women in a Spring Breeze," Haiunobu

Movement suggested through rhythmic lines.

Repetition and rhythm bear the same relation to one another in design that they have in music. In music, the regular beat of a drum suggests measured movement. Alternating each beat with an accented note adds interest and suggests the onward movement of a march. The one-two-three of waltz time suggests a smoother and more continuous movement.

In comparing a design or an arrangement with music, a similar feeling of movement is produced. The eye naturally follows a repeat. The sensation produced is pleasant or tiresome according to the number of times the same thing is repeated. Too much variety is as confusing in design as it is in music. The eye is inclined to follow continuous controlled lines—lines that flow naturally and smoothly—as the ear follows pleasantly the measured, flowing tones in music.



COURTESY OF THE MUSEUM OF MODERN ART  
GIFT OF MRS. JOHN D. ROCKEFELLER

Fig. 58. "Homestead," by John Kane

Japanese artists were very skillful in producing a feeling of rhythmic movement in their prints. The picture shown in Figure 56, *Mount Fuji and Great Waves*, by Hokusai, illustrates the rhythmic quality of lines in art expression. Figures 57 and 58 also express rhythm effectively.

Rhythm is an illusive art quality, the significance of which is difficult for students to comprehend. If the principles of repetition have been presented first, their development is a simple and natural introduction to the study of rhythm. As judgment ability is developed in the recognition and use of *Principle A* of Repetition, there is developed a liking for those arrangements and designs in which the repeated parts hold together smoothly and easily. Thus, one means of producing rhythm has been introduced with the first principle of repetition. The term continuity<sup>1</sup> is used by some art authorities instead

<sup>1</sup>Faulkner, *op. cit.*, pp. 220-223.

of rhythm. Continuity used as an art term includes repetition and rhythm and suggests a feeling of oneness or unity.

**Objectives:**

1. Ability to use materials in which there is desirable rhythmic movement.
2. Enjoyment of rhythmic movement.

**Principle of Rhythm to Be Developed:**

When lines or shapes are arranged so that they lead the eye easily and regularly from one part of the arrangement to another, a feeling of rhythmic movement is produced.

We may experience rhythm in many activities: in walking, running, skipping, dancing, in fact, in all we do. Through auditory sensations we may experience rhythm in music, in poetry, and in the various sounds of nature. Through visual sensations, we may experience rhythm in the lines and design of nature, of pictures, sculpture and architecture, of dress, and of articles for the home. In art training, we are concerned with the visual perception of rhythm. However, our other experiences with rhythmic movement may help to establish an understanding of rhythm in design. Music, because of the association which the pupils have had with it, may well be used to introduce rhythmic movement.

1. Play two records on a phonograph, one with march time and the other with waltz time. Play another record but lift the needle at intervals. "Which piece gives the smoothest and most continuous feeling?"

2. Play the records a second time and have the pupils mark on paper or on the blackboard their interpretation of the time of each record as it is played. "Which marks produce the most interesting and continuous movement?"

3. Suggest to the pupils that they may have seen or felt smooth-flowing movement in nature. Ask them to relate some experiences. These may include tree tops blown by the wind, the flight of birds, a field of grain or a lake on a windy day. "Is there any similarity between these experiences and the movement in the music just played? What produced the sensation of movement in each case?"

4. Show to the class pieces of lace mounted on dark paper so

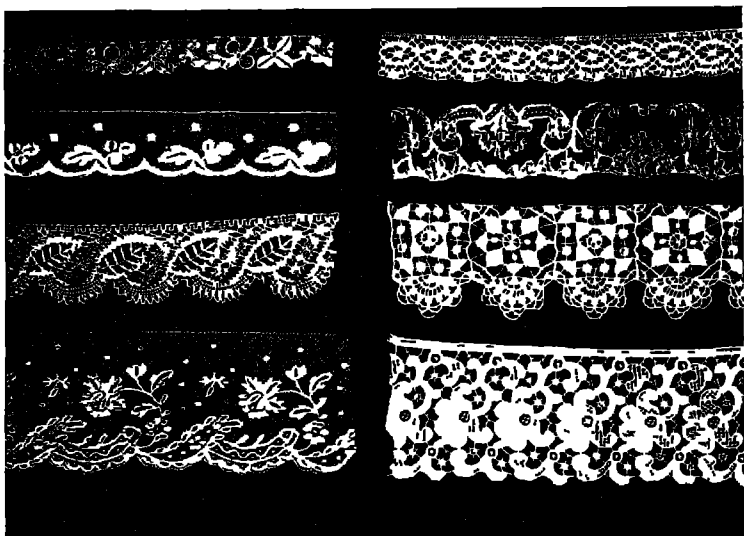


Fig. 59 Rhythmic Patterns in Lace

Some lace designs are more pleasing in their rhythmic movement than others.

the pattern is easily followed. "In which of the pieces of lace does the eye travel easily and smoothly from one part of the design to another?" Figure 59.

From the discussion of observation of rhythmic movement in nature and the feeling of movement in the lace patterns the pupils should be ready to decide how rhythmic movement is produced and to state their decision. The statement will approximate the one suggested on page 103.

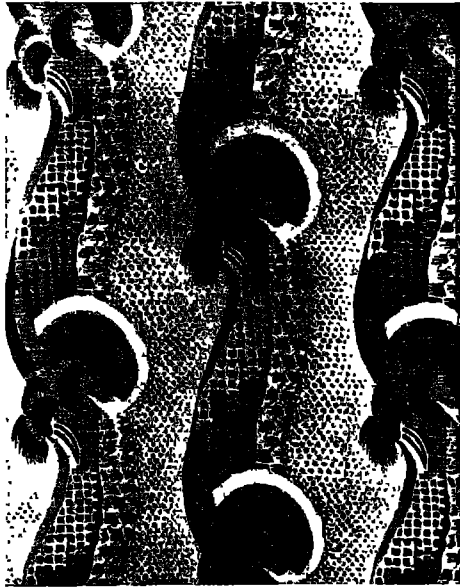
Judgment problems to test the pupils' ability are suggested as follows

5. "Which of these three towels has a border design that is pleasing because of rhythmic movement? In which design is a feeling of movement produced simply by repeating the units?"

6. Examine coins for interesting rhythmic lines.

7. "Which of these wallpaper patterns has a pleasing rhythmic movement? Do any of them seem disturbing because of too pronounced rhythm?"

Too much movement is distracting. It is as desirable to be



COURTESY AMERICAN FEDERATION OF ARTS

Fig. 60. Rhythmic Textile Design

A surface pattern with a freely flowing design.

able to select materials free from too rhythmic movement as it is to be able to avoid those that are spotty and otherwise lacking in rhythmic movement. In some cases an absolute lack of movement or the use of plain surfaces is desirable. The use of decorative and plain surfaces will be developed in the chapter on Emphasis. Other examples of the use or restraint in the use of rhythmic movement are to be found in rugs, fabrics, china, pictures, Japanese prints, arrangements of flowers, and dancing figures.

8. "Select from a fashion magazine an illustration of a dress which has rhythmic lines and is pleasing in proportion."

9. "Bring to class some article or material the surface design of which has a rhythmic pattern. This may be of leather, metal, wood, glassware, textile, lace, or embroidery. Or it may be an example of rhythmic pattern in nature such as found in feathers, insect or butterfly wings, rocks or shells." Figure 60.

10. "Select from samples of fabrics one with a rhythmic pattern which you might use for a dress for yourself."





COURTESY OF KLASINGTON, INC.

Fig. 61. Rhythm in Lines of Container and Growing Vine

11. "From these collar and cuff sets, select for a dark blue dress the collar which you think has an interesting, rhythmic design and is pleasing in proportion."

12. "Select a suitable vase and make an arrangement of flowers or vines, such as bittersweet, in which the rhythm of the growth is emphasized." Figure 61.

13. "Select from wallpaper samples a design which you think suitable for the living room at home. Justify your decision."

### **Progression of Sizes**

Progression of sizes also creates rhythmic movement. In this case the movement has a definite direction. In the hands of untrained or unskilled persons, the use of progression of sizes

may give a distracting or undesirable effect. For example, if pictures are hung according to such an arrangement, the eye is carried away from the pictures to some place along the wall or on the ceiling. Little actual use of progression of sizes is made by the homemaker but, if attempted, skill must be used if the results are to be pleasing and rhythmic. Progression of sizes is not developed here as a means of producing rhythm. It is suggested as a form of repetition and will be considered later as a means of gaining emphasis.

### **Line and Harmony**

In any study of rhythmic movement it is almost impossible to omit references to line and harmony. Line and harmony and their part in the attainment of beauty are presented in succeeding chapters.

## Chapter X

### *EMPHASIS*

**I**N LIFE there must be followers as well as leaders so that organization for the betterment of human society will function harmoniously and efficiently. The same is true in the art part of our everyday lives. Every arrangement must have some one part of greater importance and the other parts of lesser importance so that a single impression of harmony is achieved. This is true wherever successful results are desired; for dress ensembles, table settings for meal service, home interiors and exteriors, plans for gardens and stage settings, and for merchandise displays and other advertising.

The word emphasis is chosen for use here to designate center of interest, subordination, dominant interest, or accent. It is used, also, because there has probably been some familiar association with it through such expressions as "The point was emphasized" or "He put the emphasis upon . . .". To those untrained in art, the term "center of interest" seems to imply

the center of the arrangement. "Subordination" is a negative expression. "Dominance" or "dominant interest" is a less familiar term than emphasis. Emphasis also implies both dominance and subordination.<sup>1</sup>

**Objectives:**

Ability to make arrangements in which there is desirable emphasis.

**Principle of Emphasis to be Developed:**

If an arrangement is to hold the interest and be satisfying, one part must be emphasized more than the other parts. This emphasis may be gained by:

- a. Using a central grouping toward which other details are directed.
- b. Using a contrast of light and dark or contrasts of color.
- c. Using a combination of plain and decorated surfaces with one or the other predominating.
- d. Repeating the line or form.
- e. Using sufficient background space.
- f. Using a progression of sizes.

The first step in developing the principle of emphasis is to create a feeling of need for a central idea or plan in any arrangement. Experiences and observations common to the class offer excellent opportunities for introducing the subject. The following list is suggestive of possibilities for that purpose.

1. "Recall your last visit to a three-ring circus. How many of the acts stand out clearly in your recollection? Why are so few of the acts clearly remembered?"

2. "Have you ever seen a store window that reminded you of a circus? Describe briefly."

3. "Which of the store windows shown in the illustrations do you think has merchandise displayed to the best advantage? Why?" The same type of merchandise should be shown in the illustration. In one there should be an arrangement with one central idea to which all the articles on display contribute. In others there may be no definite plan for the display of articles. It may be desirable to

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<sup>1</sup> Faulkner, *op. cit.*, p. 340.



COURTESY THE METROPOLITAN MUSEUM OF ART

Fig. 62. "Family Group," Johnson

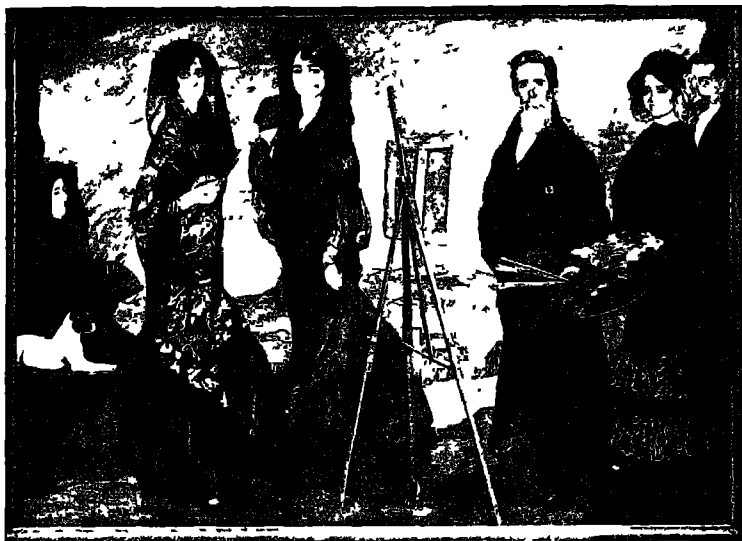
Although there are a number of figures in this group, they are arranged so they emphasize a central group.

take the class to a shopping district to see how merchandise may be effectively emphasized in a display.

4. "Which of the pictures gives an impression of a group rather than of separate individuals? Figure 62, *Family Group*, by Eastman Johnson, or Figure 63, *My Uncle Daniel and his Family*, by Zuloaga? What holds your attention in Figure 62? Why does your attention wander from one individual to another in Figure 63?"

Pictures other than those suggested here may be effectively used if they are carefully selected. In one there should be a decided lack of emphasis or central idea and the other should be restful and satisfying in its grouping. If possible, the pictures used for comparison should be as nearly alike in subject as possible. However, just because a picture lacks a point of emphasis or central idea does not mean it is not a good picture. Often, as in the picture by Zuloaga, the artist may deliberately choose a different grouping.

5. "Have you ever seen a person whose combination of clothes reminded you of a circus? Describe. Do we want people to see us or our clothes? Why?"



COURTESY MUSEUM OF FINE ARTS, BOSTON

Fig. 63. "My Uncle Daniel and His Family," Zuloaga  
A group in which each individual stands out separately.

6. "Do you think this arrangement of accessories for the dressing table a good one? Why?" Have arranged in a row on a small table articles such as a comb, brush, nail file, mirror, powder box, perfume atomizer, and a jewel box. Make another arrangement of some of the same articles but with the jewel box emphasized. "How do you think this arrangement compares with the first one? Which is better? Why?"

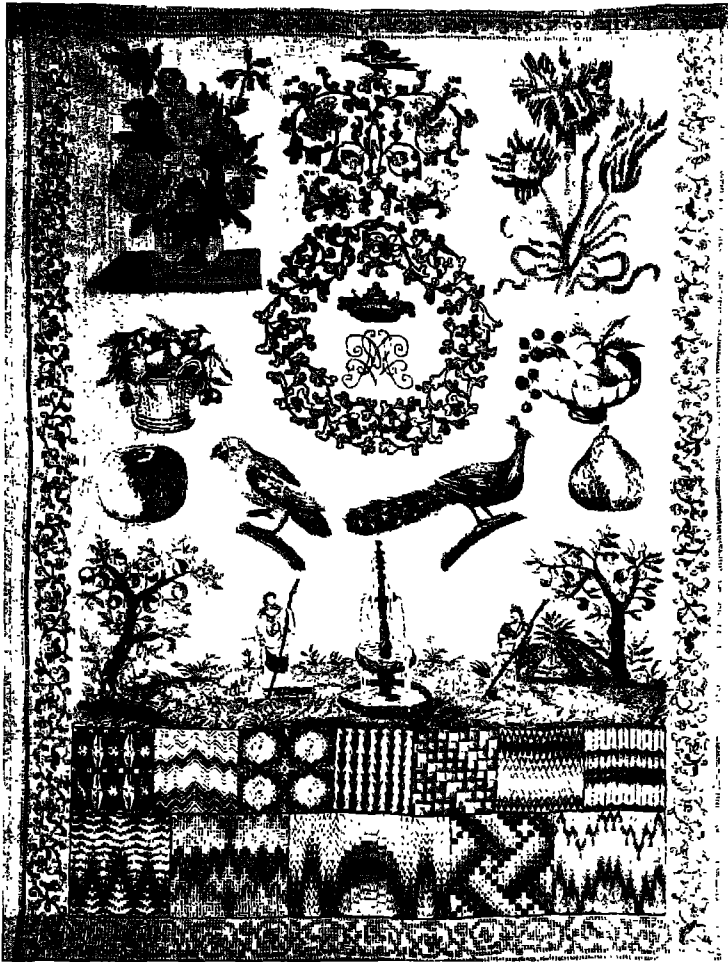
Figure 64, illustrates the disturbing effect produced by failure to consider emphasis.

From the illustrations used in the preceding problems and the experiences related in the class, the pupils should be ready to decide that, *if an arrangement is to hold interest and be satisfying, one part must be emphasized more than the other parts.* At this point it is well to refer the pupils to an art reference<sup>2</sup> for the terms used by artists and authorities on art.

The interest of the class should now be directed to the devices used to produce desirable emphasis. These are needed

<sup>2</sup> Goldstein, *op. cit.*, p. 132.

Faulkner, *op. cit.*, pp. 223-5.



COURTESY MUSEUM OF FINE ARTS, BOSTON

Fig. 64. Embroidered Sampler, 1737

The sampler contains so many ideas that they vie with each other in attracting attention.



COURTESY MUSEUM OF FINE  
ARTS, BOSTON

A



COURTESY UNIVERSITY PRINTS  
B

Fig. 65. A. "Children at Play," Kiyonaga. B. "The Balloon,"  
Dupre

Each individual figure cannot be too prominent in the picture if it is to be seen as a whole.

before the pupils are readily able to recognize satisfactory emphasis and to make arrangements which have a desirable dominant idea. It will be well to make use of as much of the material suggested in the foregoing problems as possible.

7. "Why does sign-board advertising along a highway often take your attention from the beauties of nature?"

8. Refer to the illustrations used in problem 3. Ask the class by what means the merchant has directed attention to the merchandise displayed?

9. Ask the class how the artist has directed attention to the central group in the picture reproduced in Figure 62.

10. Show two pictures such as A and B, Figure 65. In one there should be a central or dominant idea and in the other all parts are equally important. "What part holds your attention? How has this been accomplished? Which picture has one central interest?" Carefully selected advertisements may be substituted for the pictures suggested.

11. Show two advertisements of the same article; in one advertisement an article, light in value, is shown against a light background. In the other advertisement, the same article is shown against a dark background. "Which attracts your attention first? Why?" Repeat, using:

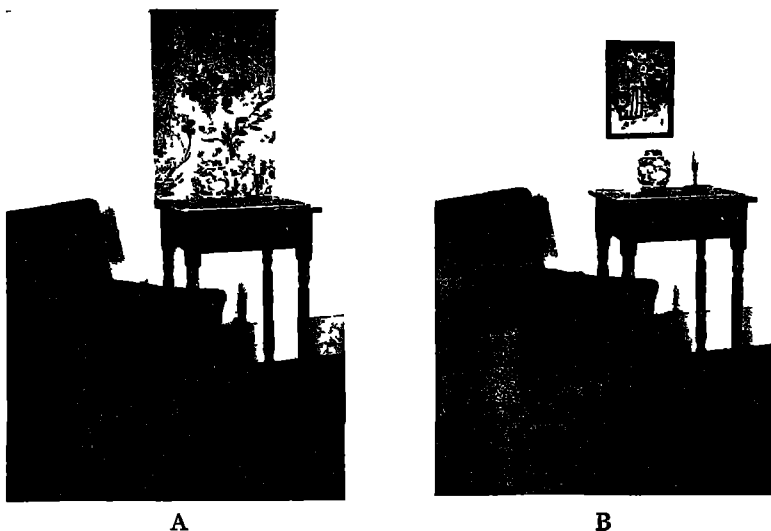


Fig. 66. Backgrounds in Home Furnishing

A. A simple table arrangement in which the exquisite line and design of the Chinese jar are lost against a decorative textile. B The same table arrangement in which a framed print has been substituted for the textile. The plain wall forms a splendid background for the decorative objects used in the arrangement.

- a. Dark object against dark background.
- b. Dark object against light background.
- c. Colored object against background of contrasting color.

12. Using samples of wallpaper as backgrounds, the teacher makes arrangements of decorated pottery against figured wallpaper; plain pottery against figured wallpaper; plain pottery against plain wallpaper of the same hue and tone as the pottery. "Which arrangements are most satisfying? Why?" Figure 66.

13. Show to the class an advertisement in which one toilet article or piece of jewelry is repeated on the page. "Why do you think the artist used the same article so many times?"

14. Show an advertisement in which the article is repeated in silhouette in a progression of sizes. "How has your attention been attracted to the article offered for sale?"

15. Show photographs of a group of people arranged in two rows. Show another picture in which there is a central grouping. "Which picture do you think it most interesting? Which would you enjoy looking at for a longer time? Why?"

16. "Make a list of the various ways artists have called attention to the part they wish to emphasize." Figure 67.





COURTESY UNIVERSITY PRINIS

Fig. 67. "Portrait of a Lady," Rembrandt

The face in the portrait has been emphasized by a contrast of light and dark and by the absence of details in the costume.

17. Show two pieces of drapery or dress material—one with rather prominent isolated design units, and one in which the units cover the background rather closely. "In which is the pattern more prominent? Should each design unit in the pattern be prominent?" Bring out the point that emphasis is gained by background space, but that emphasis is not always desirable. In fact it may be quite objectionable in dress materials or in home furnishing materials if there is also a strong contrast in value.

As the various devices by which emphasis may be obtained are recognized by the class, they may be written on the blackboard, or each pupil may be asked to write out the different ways by which desirable emphasis may be produced in an arrangement.

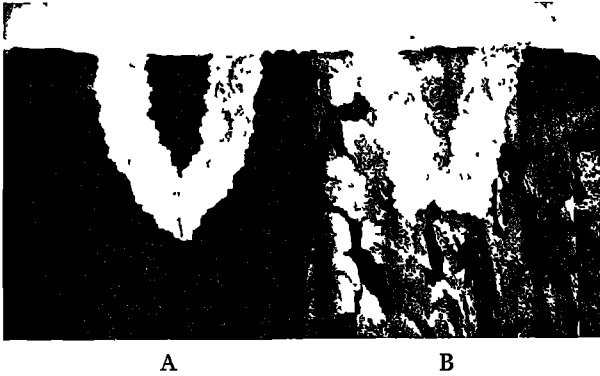


Fig. 68. Lace Against Plain and Figured Backgrounds

A. Plain soft material affords a pleasing contrast with lace. B. Both the lace and the printed fabric lose interest through the combination.

To insure ability to recognize and make use of the principle of emphasis, the pupils should be given problems involving judgment thinking and creative activity, such as follows:

18. Each pupil may select in a magazine an advertisement in which the eye is immediately attracted to the article advertised and be ready to explain how this was accomplished.

19. The pupils may select trimming for a cotton print to be made into a dress or blouse. The materials furnished for trimming will include lace, embroidery, plain and printed fabric, and various tape and braid trimmings. Figure 68.

20. Divide the class in groups. Have each group, using a different textile or wallpaper as a background, make a well-balanced arrangement of such articles as pottery, books, lamps, candlesticks, vases, or plants in which there is desirable emphasis.

21. The class may plan a grouping of themselves for an interesting photograph.

22. Have the class study the arrangement of the furniture in the classroom, restroom, or the superintendent's office to see if it is well balanced, if the articles are in scale with each other, and if there is desirable emphasis. Recommended changes may be made.

23. The class, working in groups, may plan a window display for some store. For example, a grocery store may be offering a special price on canned fruit, a clothing store may have an offering of certain seasonal garments, or a department store may wish to feature kitchen equipment for a Saturday sale. Planning such displays is particularly challenging. However, they should not be at-

tempted until the pupils have sufficient judgment experience. If given too soon, the teacher will gain more from the experience than the pupils for whom it was intended.

24. Ask the pupils to examine the tops of their dressing tables or dressers when they go home. "Notice if the arrangement is as pleasing as possible. If necessary, make changes so the arrangement is balanced, pleasing in space relations, and some interesting article is emphasized. These are to be reported at the next class meeting."

Additional problems for judgment thinking and creative activity may be provided from the following list:

A. Desirable emphasis in units of furniture and accessories for various places in the home such as:

1. A reading or study center in a girl's room, a boy's room, or the family living room.
2. A conversation center in the living room, the living porch, or on the terrace.
3. A work unit in the kitchen.
4. A unit of furniture in the entrance hall, a bedroom, or a child's room.



Fig. 69. The Flower Shape is Emphasized by Strong Contrast of Light and Dark

Emphasis is also achieved through central placing of the flowers and interest is gained by repeating the leaf shapes.

B. Choice and arrangement of accessories on a study table, an occasional table near a sofa, or near an arm chair.

C. Choice of container for the following types of plants or cut flowers: jonquills, roses, pansies, amaryllis, cactus, ivy, and geraniums. Figure 69.

D. Choice of table linen, china, silver and centerpiece to be used for a breakfast, luncheon or dinner table.

E. Arrangement of food on a serving platter, chop plate, or individual serving plate.

F. Choice of dress and accessories for yourself for school, for participation in sports, for church, for a school party, or for work at home.

## Chapter XI

### *HARMONY*

**H**ARMONY is the most desirable attribute in the realm of beautiful color and good design. It is through harmony that we obtain an impression of satisfying and consistent relationships among the various parts or articles in any combination or arrangement. Because harmony is dependent upon so many elements, some of them fairly obvious, others elusive and intangible, it is one of the most difficult principles to teach and to use consciously.

In some presentations of art, harmony is one of the earliest considerations because of its importance in the field. In the report of the Committee on Terminology, harmony is classified with fitness as "resulting attributes" which should not be taught as ends in themselves, with the concluding statement, "It is apparent they should be established in the mind of the student at the beginning of any art project." For those with a natural feeling for art, this is a possible and probably desirable procedure. In other presentations, harmony is considered as the ultimate result to be achieved after there is thorough understanding and ability to use the more tangible art principles. The establishment of the more tangible art principles will contribute to this end. Harmony is in part the cumulative product of simpler and more definite principles.

It is in this aspect that harmony is here presented. Through the art principles previously developed, certain phases of harmony have been achieved. The ability to judge and make balanced arrangements has developed some feeling for harmony. When an arrangement is balanced, it produces a feeling of rest and stability. Through an understanding of proportion, we achieve harmony in the relationship of parts to the whole and

to each other. When articles used together are in scale with each other the result is satisfying and harmonious. The same is true of the principle of repetition. It is particularly true of *Principle B*, which states that when a pleasing line or form is repeated it is not only emphasized but the resulting combinations are more harmonious because the line or form has been repeated. Thus the principles of balance, proportion, repetition, emphasis, and rhythm include some of the major elements of harmony. Harmony of color is presented with the principles of color.

To complete the understanding of harmony it is suggested that at least one principle of harmony be developed. Throughout the study of proportion and rhythm, some appreciation of form and of line movement has been developed. This is now continued with attention directed to the beauty of the whole arrangement. Every part of the arrangement is contributing to a final harmonious result. This quality is often termed unity. Any arrangement to be harmonious must produce a feeling of unity.

**Objectives:**

1. Interest in arrangements which are satisfying because of the harmonious combination of lines and forms.
2. Ability to make arrangements in which lines and forms are in harmony with each other and with the space in which they are used.
3. Appreciation of the part that harmony contributes to the beauty of any arrangement or composition.

**Principle to Be Developed:**

When lines or forms are related and seem to belong together within a definite space, a feeling of unity or harmony is achieved.

The poet Keats has said, "A thing of beauty is a joy forever." Real beauty has constant and lasting qualities. Beauty created by man is not merely the reflection of a season, a place, or a



COURTESY METROPOLITAN MUSEUM OF ART

Fig. 70. Historic Costumes

A. The revival of this costume from time to time in modified form can be attributed to the fact that its structural lines are determined by those of the human figure. B. An interesting and elaborate design which went out of style because its structural lines did not harmonize with those of the human figure.

mood, but is the result secured through the conscious or unconscious application of art principles. It is the desire for change and variety that has influenced us so readily to accept new styles. Because so many things go out of style or become tiresome after some association with them, such examples may be used to stimulate a need for wiser selection and more harmonious combinations if one's possessions are to be "joys forever."

Dress design of the past and present times are always interesting. Certain styles return because they have design quality. Others rapidly lose their popularity and are seldom if ever revived. The novelty which makes such styles attractive has often come through some violation of art principles. Changes in style may be used to introduce the principle of harmony.

1. "Did you ever go up to an attic or storeroom and dress up in old clothes? Why do you think those clothes have gone out of style?" Figure 70.



COURTESY COLONIAL ART CO.

Fig. 71. "Mary and Her Little Lamb," Hencke

A simple and attractive costume for a little child conforms to the natural body lines.

2. Show the class pictures of clothing of various periods. Have the pupils notice points of similarity as well as points of difference. They will notice that certain styles have been revived while others have never been used again. "Which are more in keeping with the lines of the human figure?"

Compare tennis costumes and bathing suits of 1900 and today. Children's costumes, as shown in paintings of various periods, furnish interest material for study in this connection. Figures 71 and 72.

5. "Which of the present designs do you think will go out of style first?" The answers and reasons given should make use of the principles already studied. "Since the human figure is one of the best examples of interesting space divisions, our dress designs may well be adapted to the natural lines of the body. Those that vary may please for a while but novelty wears off unless the designs are in harmony with the lines of the human figure.

4. "Here are pages from two photo albums. On which page does the arrangement detract from the pictures themselves? Why do you frequently see snapshots arranged in this manner, if it detracts from them?" On one page, the pictures are arranged to



COURTESY MUSEUM OF FINE ARTS, BOSTON

Fig. 72. "Portrait of the Infanta Maria Theresa," Velasquez

A costume which distorts the human figure is **not in** harmony with that figure.

follow the lines of the page. In this arrangement, the page becomes the background for the pictures. In the other, the pictures are arranged without consideration of the size and shape of the pictures or of the shape of the page. In this case, it is the arrangement of the pictures that attracts attention rather than the pictures themselves.

5. "Notice the arrangement of the pictures in these clippings of rooms. Compare *a* and *b*, *c* and *d*, *e* and *f*. In which illustration does the picture or group of pictures seem a part of the wall space? Which arrangements do you think would be pleasing for a long period of time?"

- "*a*. Horizontal picture in a vertical space.
- "*b*. Horizontal picture in a horizontal space.
- "*c*. Vertical picture in a vertical space.
- "*d*. Vertical picture in a horizontal space.
- "*e*. A group of pictures all the same size and type, framed alike and hung in a row or group.
- "*f*. A variety of sizes, subjects, and frames hung so they destroy the feeling of unity in the space."





Fig. 73. Silver Sugar Bowls

A. The handles are in harmony with the bowl when they appear to be a part of it. B. The handles are not in harmony with the bowl when they are seen apart and separate from it.

"From these examples of dresses, album pages, and the hanging of pictures, what conclusions do you draw concerning arrangements made within a space?" The pupils' statement should approximate the principle as given on page 118.

To develop a real ability to use the principles just established, a series of judgment and creative problems should be given. Suggestions for such problems follow:

6. "Which of these scarfs would you choose for use on a dressing table like the one shown in this picture?" In addition to a picture of a dressing table or dresser, some dresser scarfs should be furnished for class judgment. One of these should have an edge in keeping with the shape of the dresser and any other decoration in harmony with the scarf.

7. "Do you think this dress is harmonious in design? Why? How would you improve it?" The dress may be one that has scallops, pointed collar, and square pockets.

8. "In these pictures of bedrooms, how are the beds and dresser placed in relation to the lines of the rooms? Do you think they would look better placed across corners as is sometimes done? Why?"

9. "Curtains are often hung in a variety of ways. Which of these curtain arrangements do you think seem to become a part of the wall on which they hang? Do they add to the feeling of unity in the room? Explain."

10. "In hotels and cafe dining rooms you will see napkins folded and placed in a variety of ways. In which of these ways do you think the folding and placing of the napkins is most harmonious?"

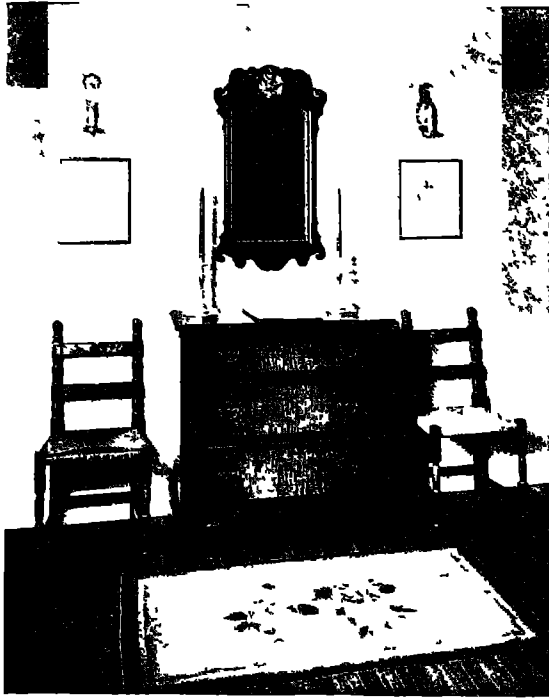


PHOTO BY MATHIE EDWARDS III WILL

Fig. 74. Harmonious Arrangement of Simple and Attractive Furnishings

11. "There is considerable variety in the shapes of handles for cups and pitchers. Which of these has a handle which seems to be a part of the structural design?" Show objects or illustrations of them. Figure 73, A and B.

12. "Look around the class and choose a dress that you think has pleasing structural lines and that gives the impression of all the parts belonging together. Justify your choice."

13. "From magazines, choose an advertisement which you think fits the page on which it is printed and in which the objects illustrated are in harmony with the space and with each other."

14. "Examine the school restroom. Make any changes in the arrangement of the furniture you think will make the room orderly and restful."

15. "Do the same with your own room at home." Figure 74.

16. "Study the arrangement of the pictures in the school study hall. Plan any changes necessary to suit them to the wall spaces."

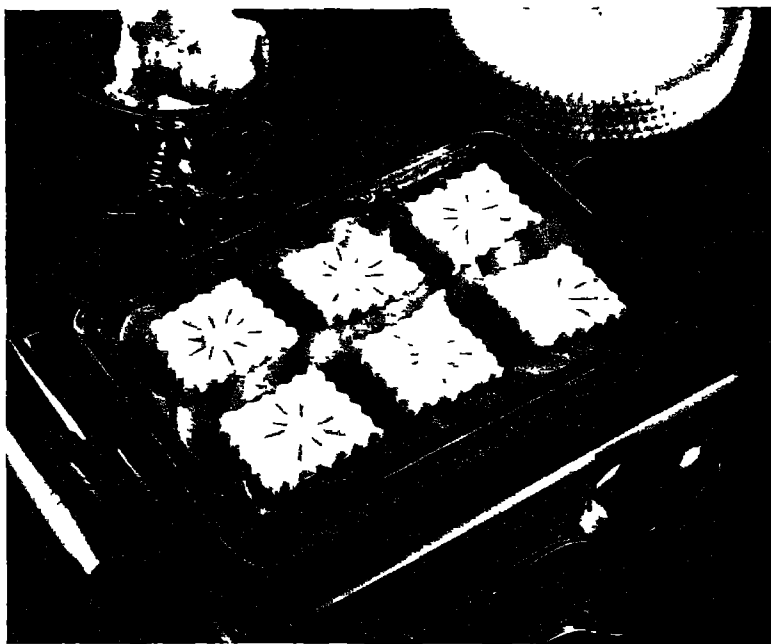


Fig. 75. Harmony Expressed in the Arrangement of Food

In addition to considering the relation of a single picture to a given space, it will be desirable to provide opportunity for experience in hanging groups of pictures. It is suggested that special attention be directed to maintaining the group as a unit as well as maintaining structural harmony. A group of pictures or of illustrative materials will hold together as a unit not only through structural harmony and space relations but through line movements. For example, two portraits will appear as a unit if placed so the subjects face each other, while the feeling of unity is lost if the portraits are placed so the subjects face away from each other.

17. "Plan the serving of food so there is harmony between the food and the serving dishes." Figure 75.

To insure real ability to discriminate between harmony and lack of it and the ability to produce harmonious and unified effect, it will be necessary to provide a large amount of objective materials. It is decision, not opinion, that is desired. This can come only through experience with material things.

## Chapter XII

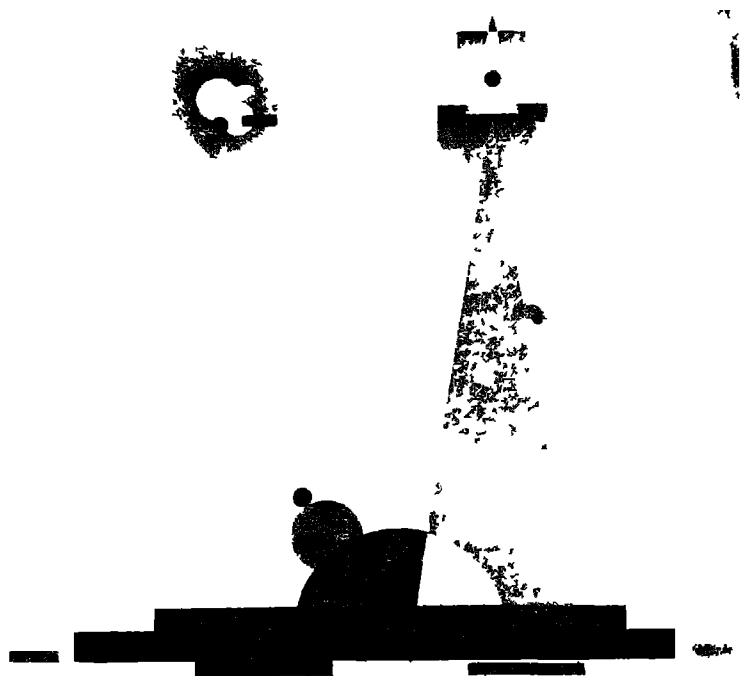
### FORM AND LINE

**F**ORM AND line, two of the basic elements of art, have entered into all of the study suggested in the preceding chapters. Color and texture, also elements of art, will be considered in subsequent chapters. Recent authorities<sup>1</sup> include space as one of the basic elements of art. Space is stressed by modern designers, especially architects and interior decorators. Architects strive in designing the modern house to give the impression of enclosed space, never the impression of walls as barriers between the outside of the house and the inside. They secure the feeling of space on the inside with an open plan and by the space given to windows.

Modern designers also stress basic forms, such as spheres, cones, cylinders, cubes, and rectangular solids and, in flat pattern, circles, triangles, squares, and rectangles. Figure 76. Examples of geometric forms may be found in the work of the best architects and designers in modern factories, office, and other public buildings and in houses both in the exterior and interior design. In the modern interior, built-in features, kitchen equipment, and practically all types of furniture are based upon geometric shape, varied for interest and function. Figure 77. Accessories designed for use in the modern house are rather generally geometric in shape. Shallow flower containers of pottery, metal, and glass are usually rectangular or circular; tall ones are rectangular or cylindrical or sometimes cone shaped. Wooden and metal book ends, lamp bases, bowls, candlesticks, and purely decorative animal and human figures are also based upon geometric forms. Modern textiles feature designs in a great variety of stripes and plaids as well as more intricate patterns derived from squares, rectangles, triangles, and circles.

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<sup>1</sup> Faulkner, *op. cit.*, p. 169.



COURTESY OF THE SOLOMON R. GUGGENHEIM FOUNDATION

Fig. 76. "The Holy One," by Rudolf Bauer

An abstract painting in which geometric shapes are used.

### "Form Follows Function"

Young people are naturally open-minded and ready to accept anything new and different. They must, however, recognize the difference between the new that is simply a passing fad and that which is an outgrowth of our present mode of life. They should also recognize the part that function plays in design—the principle adhered to by modern designers that "form follows function." When they recognize the truth of this principle, they will make choices with greater discrimination.

The teacher will observe the application of this principle in the illustrative material she brings to the classroom. If, for



COURTESY OF THE DAYTON COMPANY

Fig 77 Modern Interior

Simple functional furniture in harmony with the structural lines of the room

example, she has presented the problem of selecting a lamp-shade in scale with a certain lamp (*Principle E, Proportion*), she may direct attention at the same time to the function of the lamp and the shade and discuss with the class whether the lamp will be easily upset and if the base provides adequate support for the shade and is high enough to throw the light where it is needed. She may bring out the point that the design of the lamp should be in keeping with its use as a source of light. She will avoid showing eccentric shapes or those that have no relation to the function of the lamp, such as animal or human



Fig. 78. Design in Food Arranged for Family Service  
Attention has been given to balance, structural harmony, form, and texture.

figures, unless such shapes are introduced in judgment problems where a choice is to be made. Attention may be directed to "form following function" in illustrations of architecture, furniture, and other home furnishings, in interesting details of clothing or costume accessories, and in food service. Figure 78.

If there is time, a lesson may be devoted to the principle that *an object gains in character and distinction when the form follows the function or use for which it is intended*. Obvious examples from nature may be used to introduce the subject; for example, the difference in the size and form of various birds. Land birds are very different from water birds and birds of



COURTESY AMERICAN FEDERATION OF ARTS

Fig. 79. Silver Coffee Service

The form of each article is consistent with its use.

prey from birds that feed upon insects and seeds. Water birds usually have webbed feet and broad bills, long necks and short tails. Birds of prey have heavy bodies, strong beaks and talons, and wings which permit them to circle round and round in the air or to drop quickly to the ground or water.

Judgment problems should direct the pupils' attention to objects which are better fitted for particular use because of their form. They are usually more interesting when there is a pleasing relationship between form and function. Such problems may include illustrations of automobiles, streamlined trains, airplanes and ships; many tools, especially some of the old, hand-made ones and some of the very modern ones designed with the thought of function; electric equipment, toasters, irons, refrigerators, and stoves. These are only a few of the many examples which the teacher may find in magazine advertising. Some of the leading designers have turned their attention to inexpensive kitchen utensils; tableware in ceramics, glass, and plastics; cutlery with wooden or plastic handles, and flat silverware. Examples of these may be included in the home-economics kitchen and dining-room equipment. They are, most of them,





Fig. 80. Pleasing Relationships  
Simple geometric shapes in food and its service.

excellent examples of the designer's awareness that when "form follows function" the result is pleasing. Figures 79 and 80.

### **Beauty of Line**

Lines are so bound up with form that it is difficult to segregate them and to study them apart from structure. However, one is often conscious of the beautiful contour of a bird or animal without being conscious of the entire form. Figure 81. In the presentation of rhythm, some attention was given to line, especially the flowing, rhythmic lines in nature and those produced by the designers of lace and other textile patterns. Throughout the series of lessons on everyday art, the pupils should be made conscious of beautiful lines of growth in flowers and stems and leaves, the vigorous curve of the opening lily, the delicate lines of small spring flowers. Figures 82 and 83.

**For centuries the human figure has been studied by art stu-**

dents and reproduced by artists because of the beauty of its lines. Photographic studies and representation of the human figure in sculpture and in painting that are beautiful in line may be profitably studied in establishing standards for judging the individual figure. A critical examination of her own figure, judged by established standards, will help the pupil determine what lines to emphasize and what lines to minimize in selecting a costume that will enable her to appear at her best.



COURTESY OF THE ARTIST

Fig. 81. "Hissing Geese"  
by Heinz Warneke

Sculpture in which detail is eliminated and form emphasized.

Straight lines—vertical, horizontal, and diagonal—have their place in design both decorative and structural. They are often introduced into a pattern to check and stabilize the movement which might otherwise become too rhythmic. They add force and character to decoration and to structure. Diagonal lines which were very popular in the so-called "modernistic" design of a few years ago have been rather generally replaced by vertical lines and especially by horizontal lines and horizontal movement. Because horizontal lines suggest rest and repose, they are favored by modern decorators, as exemplified in the low-swung seats of chairs and sofas, in side tables and coffee tables, in book shelves and cabinets with shallow drawers or compartments planned for convenient storage of the many things which tend to clutter up a room and detract from the orderly arrangement so much desired in modern rooms. Checks, plaids, stripes, or diagonal lines are often used very effectively as a foil to rhythmic patterns or for the sake of variety with plain surfaces.

The pupils should be able to recognize curves that are graceful or forceful and distinguish such curves from the eccentric



COURTESY BETLER HOMES AND GARDENS

Fig. 82. Flowers Arranged to Emphasize the Rhythmic Lines of Growth in Form and Line



COURTESY KENSINGTON, INC.

Fig. 83. An Arrangement in Which Lines of Growth are Retained

or weak lines of furniture, draperies, accessories, and other articles in daily use. The chair that conforms to the lines of the human figure is usually pleasing to look at as well as comfortable to sit upon. Draperies that follow the structural lines of the window and hang in deep folds are more restful and suggest suitability to use more than those that are draped in fussy, eccentric lines. Accessories of china, pottery, glass, wood, and metal are satisfying when the contours are definite in line and suited to the material and to their use.

## Chapter XIII

### COLOR

**I**F WE should list the things that we consider beautiful, those that are colored will, for many of us, have the most important place on that list. At the same time, the enjoyment of color will vary with the individual and his ability to see beautiful color in nature and in material things. As one observes color and its effects, one becomes more conscious of its subtleties and derives more pleasure from it. For such an individual, nature has added charm. Material things in the environment gain in interest and attractiveness according to the quality of color they possess. Probably the most important aim in the teaching of color is that of developing appreciations which come through the intellectual and emotional enjoyment of color.

All of us need training that will enable us to enjoy and use colors that are harmonious and suited to our various daily needs. A color sense is increased by observing the relation of one color to another and by deciding why some color combinations are so entirely satisfying. An emotional response of pleasure and satisfaction to pleasing colors indicates a sensitiveness to color.

Color problems in life are concerned primarily with the choice and combination of materials which are commercially colored. In this study it is expected that a color consciousness will be developed by directing the pupils' attention to the subtleties of color as they exist in everyday surroundings and by building up standards through discriminating choices. With adequate illustrative materials, this may be accomplished without the teaching of color theories as such or the painting of color charts and scales. There is danger that with many pupils the study of the theory of color will result in an acquisition of

knowledge about color rather than an ability to use color harmoniously.

In the problems planned for this unit, the fundamentals of color knowledge are presented. The judgment problems furnish the kind of training that will enable pupils to make intelligent choices in regard to color as it is employed in their daily lives. This training will also enable the pupils to use color effectively in any work they may wish to undertake either at home or in connection with the course.

A large color chart with hues in full intensity should be included in the illustrative material. A standard chart such as shown in Figure 84 forms a basis for discussing colors intelligently. It may be used for referring to color in the classroom and will serve in recognition of hues and their relationship to each other.

This color circle is based upon the three-color theory, which includes the three primary colors, yellow, blue, and red, and the three secondary colors, green, violet, and orange. The three-color theory is preferred for this course because of its simplicity in establishing hue relationships. It is quite generally advocated in the literature on art teaching for the public schools. It also has extensive use in the field of practical colorwork, such as the printing arts and in industrial and commercial application.

The large color chart should show the six standard colors: yellow, green, blue, violet, red, and orange; and the six intermediate colors: yellow-green, green-blue, blue-violet, violet-red, red-orange and orange-yellow, each produced by mixing two neighboring standard colors. Some teachers may prefer to use eighteen colors for the color circle, especially with more experienced pupils. If eighteen colors are used, there will be two intermediate colors between each pair of standard colors. They will be designated as green-yellow and yellow-green and so on around the color circle, the last word signifying the name of the hue and the first word the modifying color. This names the color more accurately than when twelve colors are used but is not so simple for beginning students of color.

**The three qualities of color, hue, value, and intensity, must**

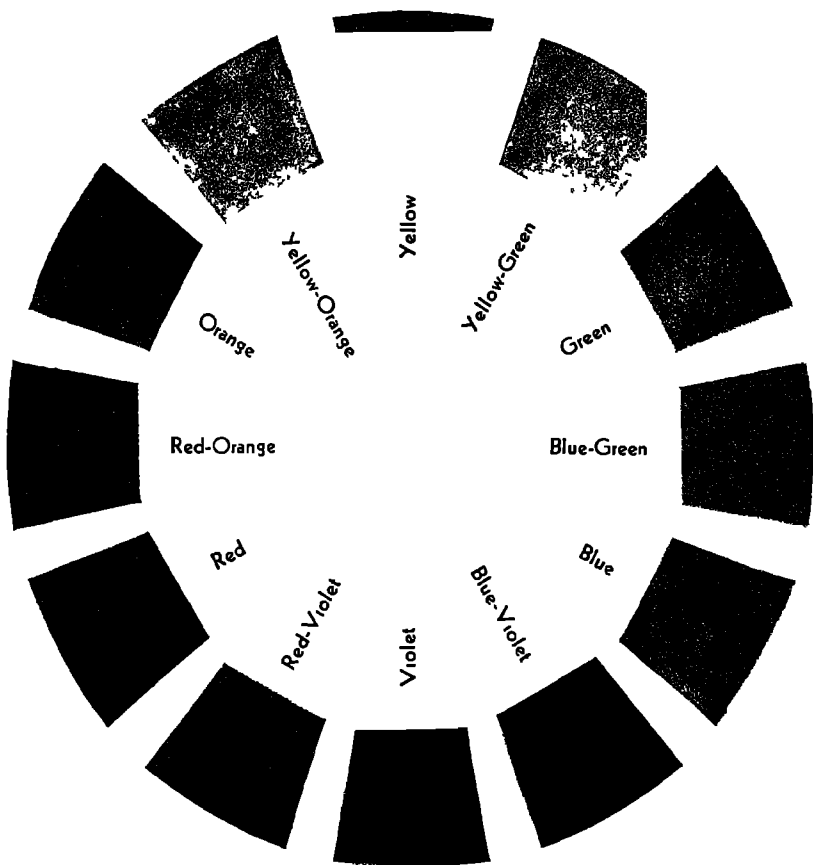


Fig. 84. Standard Color Circle

A color circle with colors of full intensity is a valuable aid in checking variations in hue, as well as hue relationships, and the normal value relationship of these twelve colors.



be understood and differentiated before the pupils are able to think in terms of color and to use colors successfully. The term *hue* refers to the name of the color such as yellow, yellow-green, green and so on around the color circle, and is not concerned with the lightness, darkness, brightness, or dullness of the color. The term *value* refers to the lightness or darkness of any color or the change from light to dark. The term *intensity* refers to the brightness or grayness of any hue.

The value scale is useful in establishing the value relationship of the twelve standard hues from yellow, the lightest color, to violet, the darkest color. The stressing of many values of each hue is apt to be confusing to the beginning student. Pupils are familiar with terms light and dark in speaking of color. If this terminology is used and the pupils are led to speak of any color which is lighter than the color in its full intensity as light, and any color which is darker than the color in its full intensity as dark, they will more readily understand this quality of color.

The word *tone* is in many respects a more expressive one than light and dark or value. Tone in music suggests range in a particular quality. Similarly, tone as applied to color may well define the range from light to dark of different hues. The term is often used to designate any other variation in the quality of colors, such as grayness. The term tone, in fact, is used in art to cover a much more extensive field than is here presented. But the use of the word in describing qualities in painting, architecture, sculpture, and related art need not be incorporated into the problems of this course.

Successful use of color requires a thorough understanding of several of the fundamental principles of design and an ability to use them. The principles of balance, proportion, repetition, rhythm, and emphasis, as well as harmony and fitness, all play their part in the effective use of color. Likewise, it is difficult to use the design principles without some consideration of color. Color is always a force which must be considered in balance. It is also one of the important factors in the final analysis of proportion, repetition, and emphasis. For this and many other reasons, it may seem desirable to present the subject of color



before the other principles of design. However, the use of a color is so tied up with the principles of design that it is difficult to go far into the study of color without stopping to establish those guiding laws. While color cannot be entirely eliminated during the establishment of the fundamental design principles, it is possible and highly desirable to put little emphasis upon it at that time. The sequence suggested in this book deliberately omits color, except indirectly, until pupil understanding of the principles of design and ability to use them have been established. With such a background, the study of color can progress uninterrupted from an understanding of the various qualities of color to an ability to combine them harmoniously and use them effectively. Throughout the presentation of color, the attention of the pupils is directed to the use of color rather than to the abstract theory of color.

## Chapter XIV

### COLOR: HUE

**H**UE is one of the three fundamental qualities of color. It designates the name of the color without references to its value or intensity. It may be light green or dark green, bright green or dull green, but the hue of the color is simply green. Only if the color is even slightly towards a blue-green or a yellow-green is it a different hue. As stated in the preceding chapter, the color circle is made up of primary, secondary, and intermediate colors. The intermediate colors derive their names from the primary and secondary colors; yellow-green is named for the primary color yellow and the secondary color green. Various combinations of the names of the six standard hues cover the whole range of the color circle. In establishing color relationships it is well to use these names rather than the popular or commercial names. Too many color names are confusing. *The problem of color identification will be very much simplified*

*if reference to popular names is deferred until the pupils are acquainted with the qualities of hue, value, and intensity.* In the beginning lesson on color, the pupils' attention is focused on this one quality of color, its hue.

**Objectives:**

1. Interest in a wide range of subtle and interesting hues.
2. Ability to determine the hue of a color and the relation of one hue to another.
3. Ability to combine colors which are near each other on the color circle.

**Principles to Be Developed:**

A. When any two of the primary hues are mixed in approximately equal amounts, a secondary hue results.

B. When a primary color and one of its secondary hues are mixed, an intermediate hue results.

C. Colors that are next to or near each other on the color circle are harmonious when combined.

*A. When any two of the primary hues are mixed in approximately equal amounts, a secondary hue results.*

**PRINCIPLES A AND B**

*B. When a primary color and one of its secondary hues are mixed an intermediate hue results.*

In order to use a color successfully, it is necessary to be able to determine its hue. For example, is it standard blue or has it a slightly greenish or perhaps a slightly violet cast? In the introductory lesson, colors of practically full intensity should be used in order to focus attention upon differences in hue. Because the colors in a rainbow or the spectrum are full-intensity colors and because of the interest that the rainbow holds for everyone, it is suggested as an introductory problem for this series.

1. "What colors do we see in the rainbow? Do you see any relationship between the colors as they lie next to each other in the rainbow?"

To enable the pupils to recall the colors of the rainbow and the

order in which they come, throw the spectrum colors with a glass prism on a white surface. For a simple and clear explanation of the refraction of light, reference may be made to some physics textbook or to Goldstein's *Art in Everyday Life*.

2. Ask some pupil her favorite color. Whatever her reply, it will be possible to start with that color and proceed as follows. If she should say blue, which is quite likely, hold up a blue which is standard blue and one that is a green-blue. Ask if these are both blue. If some say one is green, place it beside a standard green and they will readily agree that it is blue with a greenish cast. Hold up a piece of paper which is still more green, and ask the color. Show them a yellow-green and compare it with a yellow which is slightly greenish. From these, they will see that green contains both yellow and blue. By showing the class a yellow which is slightly orange and comparing it with orange, then an orange still more red, they will see that orange is composed of yellow and red. In the same way, they will see that violet is composed of red and blue.

3. Provide colored papers of the twelve basic hues and ask some pupil to arrange them in their proper order in a circle. The rest of the class will be given an opportunity to check the arrangement when it is completed.

4. From the circle of hues that has been arranged to the satisfaction of the group, have some member of the class select the hues that are not produced by combining other colors (Y, B, R). Have them next select the hues that have resulted from the combination of approximately equal amounts of any two of these first hues (G, V, O). After these have been selected and agreed upon by the group, have them decide how they think the remaining six intermediate hues were produced (YG, GB, BV, VR, RO, OY).

5. "Do you think the same hues can be produced from dyes or paints?" Yellow, red and blue dye solutions may be previously prepared in glass containers. Some pupil may be asked to demonstrate to the class the effect of combining equal amounts of any two of these colors. Then, slowly adding more of one of the primary colors, have them note the change that takes place in producing the intermediate hue. In performing this demonstration, it will be well to use a white background so the changes in hue can be clearly seen.

6. Have some pupil demonstrate with water colors the effect of mixing two primary colors; a primary and a secondary color. This may also be shown with yellow, blue, and red cellophane.

Refer the class to an art reference<sup>1</sup> for the terms "primary,"

<sup>1</sup> Goldstein, *op. cit.*, pp. 172-173.

"secondary" (or "binary"), and "intermediate" colors. They may also find that the primary and secondary colors are often called the "standard" colors.

As a result of the above problems and exercises, the pupils should now be able to determine simple hue relationships and formulate their conclusions in terms similar to those stated at the beginning of the chapter. In order that the class may understand the relationship of one color to another and become familiar with a wide range of hues, the following judgment problems are suggested.

7. "Find twelve hues in this room which will correspond with those on the color circle." Have the class confirm the identity of each.

8. Provide samples of colored fabrics in full intensity. The class, working in small groups, may arrange the colors according to hue relationship.

9. Provide colored illustrations such as advertisements or magazine covers. Have the pupils select from these some of the less usual hues. "Are they standard or intermediate? Which are more interesting? Why?"

10. "Describe the hues found in the flowers of some garden plant." For example, zinnias have a range of hue from yellow through yellow-orange, orange-red, and red-violet.

11. Provide samples of materials labeled with imaginative names, such as scarlet, jade, turquoise, and aqua. Ask the pupils to identify each one with its hue on the color circle.

12. Show a piece of cotton print with the pattern in rather clear warm colors. Ask them to suggest what changes there would be in the colors if the cloth were dipped into yellow dye. Demonstrate.

13. "Mrs. Jones is unable to find the green-blue she wants for her breakfast-alcove chairs and table. (Show sample of green-blue desired). She has decided she will have to mix the paint. What two colors on these sample cards of paint will she need to buy to secure the green-blue she desires?"

**PRINCIPLE C**  $\left\{ \begin{array}{l} \text{Colors that are next to or near each other on the} \\ \text{color circle are harmonious when combined.} \end{array} \right.$

When the class is familiar with the various hues of color and their relationship on the color circle they are ready to consider

the first step in harmonious color combinations, which is the harmony of related colors. Harmony means accord or agreement. The feeling of accord or agreement of two or more colors used together is secured if these colors all have one hue in common. For example, yellow, yellow-orange, and yellow-green have yellow in common; blue, blue-green, and green have blue in common. The common hue gives the combination that feeling of accord or agreement necessary for harmony. Colors which are near each other on the circle look well together. This is because there is a common hue running through these colors which harmonizes them.

The qualities of value and intensity are also important in securing color harmony and will be considered in the following chapters. At this time the pupils' attention will be focused on this one quality of color, its hue, and how colors may be harmonized through hue. If the colors used in the following problems are all kept quite near full intensity the hue relationship will be more easily seen.

1. Using colored papers or lengths of cloth select three colors which are near each other on the color circle. "What one hue is in all three colors?" Continue until the various possibilities are exhausted. In each group, note what hue or hues are common to all the colors used. The class will readily see that the hues that are near each other on the color circle are harmonious when combined.

2. "Name some flowers that belong to the blue family. To the red family. To the yellow family. Suggest the range of each on the color circle."

3. "Choose from fabric samples one that has a common hue throughout the colors in the design. Is it harmonious? Why?"

4. "Select an advertisement in which the colors are harmonized by having a hue in common."

5. "Select bias-tape trimming for a cotton dress, using colors that are related through having a hue in common."

6. "Make a flower arrangement choosing flowers and a vase that have a hue in common."

It is readily seen that the above problems include the information usually taught as analogous, neighboring, or related harmonies. There is no objection to using these terms to design-

nate a certain scheme, provided emphasis is placed upon harmonizing the hues that are used together. Because these terms have long been associated with the use of color, it will add interest if the pupils realize the combinations they have found satisfactory because of hue relationship have been given a distinguishing name.

The making of a color circle undoubtedly contributes to the appreciation of hue relationships but care must be taken to see that too much time is not devoted to it. If colored papers of correct hue and full intensity are available<sup>2</sup> it is suggested that a color circle may be made by the pupils or a large one made in a size that all of the class can see it easily.

The study of hue relationships is perhaps not complete without the mention of warm and cool colors. If the color circle is divided into two parts by a line passing through yellow-green and red-violet, the colors from yellow-green through blue and violet are cool colors and those on the opposite side of the circle from yellow through orange and red are warm colors. The warm colors are often referred to as advancing colors and the cool colors as receding colors. This additional classification will be useful if this course precedes one on home arrangement and furnishing. In this chapter the pupils' attention is directed to the relationship existing between hues, and opportunity is given through specific experiences for the development of ability to recognize these hues and their relationships.

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<sup>2</sup> Tuned Palette Papers, Poster 562, American Crayon Co., Sandusky, Ohio.

## Chapter XV

### COLOR: VALUE

**V**ALUE is another of the three fundamental qualities of color. It designates the change in color from light to dark. Every hue has a range in value from the very palest color, which is almost white, through colors which are gradually becoming darker to the very darkest color, which is almost black.

If the class is made up of pupils who will have more work in color at a later time or if the time allotted to the study of color is limited, it may be well to deal only with colors in their normal hues and the light and dark values of these hues. Under either of these circumstances the pupil will need simply to develop the ability to discriminate between light and very light, dark and very dark. They are already familiar with these terms and, therefore, will readily be able to apply them. The halfway point in this scale of values is known as *middle value*.

#### **Objectives:**

1. Interest in the effective use of the different values of color.
2. Ability to recognize different values of colors and to use them effectively.

#### **Principles to Be Developed:**

- A. Every hue has a range in value from very light to very dark, depending upon the amount of light or dark it contains.
- B. When two or more values are used together, the greater the contrast in value the more striking is the effect. Strong contrasts in value may become tiresome because they attract too much attention.

PRINCIPLE A { *Every hue has a range in value from very light to very dark, depending upon the amount of light or dark it contains.*

During the study of hues and their relationships, some of the class may notice that there are many variations in the colors which have a common hue. For example, they will find that some blues are lighter, darker, or duller than others. However, it will not be necessary at that time to consider such differences in color. Any observations the pupils make may be used to stimulate a desire to know more about these variations and how they will help in determining harmonious combinations of color. Some of the class will be quite sure that the color circle is not complete, as there are no browns on it. This observation may afford an excellent opportunity to open up the question of color tone or value.

1. "One of the members of this class asked if the color chart was supposed to contain all the colors. She has a sample of brown and is not able to locate it on the color circle. Does the color circle contain all the colors?"

Hold samples of brown against a color chart containing the twelve basic hues. Give the class an opportunity to identify each brown with the hue to which it seems most closely related. They will find that some of the browns seem to belong in the red-orange and orange groups, while others appear to be more closely related to the yellow and yellow-orange group. Opportunity should be given for the class to attempt to decide what makes the color of the samples differ from the standard hues. It is obvious that, in selecting the samples to be used, the browns should show clearly the predominating hues.

2. "Show two pieces of colored paper which are the same in hue. For example, blues, which may be a light blue and a dark blue. In what respect are these papers alike? How do they differ from each other? How do they compare with the blue of the color circle?"

3. Using a color top or a color wheel from a physics laboratory, make the following combinations and note results: *a.* Blue and black. *b.* Blue and white. *c.* Light blue and standard blue.

4. Repeat with some of the other hues until the class is agreed that every color may vary from light to dark.



To familiarize the pupils with the term value, they may use an art reference<sup>1</sup> for the term usually used to designate the presence of dark or light in a color. Their conclusions from the above problems and experiences should approximate the statement of *Principle A*, page 143.

Before any attempt is made to consider the possibilities in combining values, it will be necessary to provide experiences through which the pupils will establish the ability to readily recognize differences in color value. The following list of problems and questions is suggested for that purpose:

5. "If you had a dress like the sample and wished to tell a friend about it, how would you describe the color?" The sample used may be a light value of blue-green. The naming of hues and values may be continued with other samples.

6. From samples, ask the pupils to select those belonging to one hue and to arrange them according to their range in value. The completed arrangements should be judged by members of the class.

7. Have the members of the class arrange themselves so their clothing ranges from light to dark in value. If the class is large enough, it will be wise to have them divide into two groups. In this way, one group will act as judges for the other.

8. Ask each pupil to describe from the standpoint of hue and value, the colors in the dress of the pupil sitting beside her.

9. Ask each member of the class to select three colors in the room that are alike in value.

As soon as the pupils have gained some ability in recognizing differences in hues and their values, they are ready to consider the effects obtained by combining values.

PRINCIPLE B { *When two or more values are used together the greater the contrast in value the more striking is the effect. Strong contrasts in value may become tiresome because they attract too much attention.*

1. "James wanted to have a new suit before going away to college. He saw a black-and-white novelty check that he liked very much. His sister Jane said he would soon get tired of the check. She suggested that a plain dark suit or one with an inconspicuous design in the weave would be better. Do you think Jane was offering good advice? Why?"

<sup>1</sup> Goldstein, *op. cit.*, pp. 177.



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Fig. 85. "The Two Sisters,"  
Sorolla

The picture is painted in light values.



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Fig. 86. "La Toilette,"  
Mary Cassatt

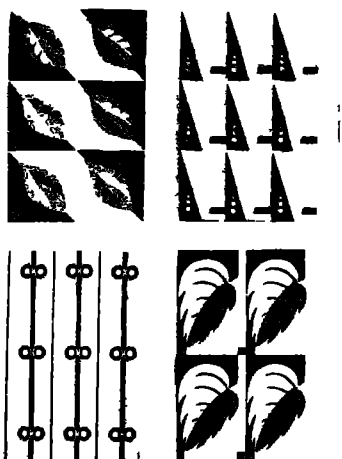
A painting with contrasts of light and dark values.

2. "In which of these two dresses do you think the color combination is more striking? If you were to see these dresses often, which would you tire of more easily?" One dress is black with collar, buttons, and belt of white. The other is dark blue with ecru collar and cuffs.

3. Hold a piece of white paper so all the class can see it. Do the same with a sheet of black. Hold the two beside each other. Ask the class what effect is produced when these are placed beside each other, and to account for it.

4. Show two pictures in half tone. In one there should be strong contrasts in value and in the other there should be near values. "Which is more striking? What effect is produced by near values?"

Reproductions of two well-known paintings in half tone are shown in Figures 85 and 86. The reproductions do not show



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Fig. 87. Textile Designs

Value contrasts contribute to the interest of the pattern.

color but they express the differences in values which actually exist in the pictures. Colored reproduction of these pictures may be shown to class to demonstrate the effect of color value in painting. In Figure 87, value contrasts add to the interest of the pattern.

5. Repeat the experience in 3, using the darkest brown and the lightest tan procurable. The class will see that, while this combination is striking, it is less so than that of black and white. Follow this with other combinations of brown and tan which are somewhat nearer in value until there is very little difference between the values compared in the last

combination. By such combinations, the class will see that extremes in values produce more striking effects than the combinations near in value. To be sure that the pupils realize that this is true of all hues, such an exercise may be repeated with different values of another hue, such as green.

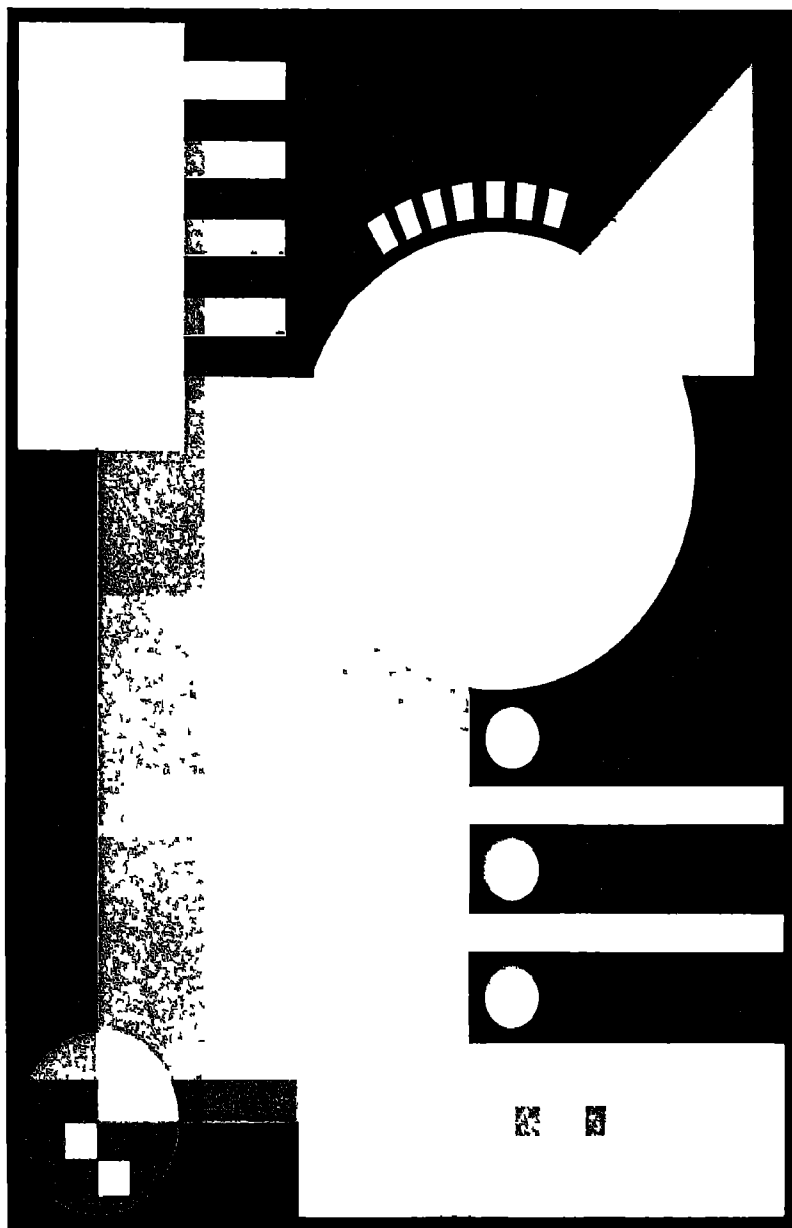
As a result of these problems and observations, the pupils should reach the decisions stated in *Principle B*. The following problems will enable the pupils to use different values effectively:

6. "Why are black-and-white lines painted on the pavement near railroad crossings?"

7. Provide colored paper with a range in value. Have the pupils arrange them in combinations with a great amount of contrast and with little contrast. Discuss combinations made by class from the standpoint of effectiveness.

8. "Do you think this bedroom would be as pleasing if a white spread were used on the bed? Why?" Use a colored illustration of an attractive bedroom. Place over the bed a shape cut from white paper which will just cover the spread.

9. "Which of these gloves will harmonize with a dark suit?"



COURTESY OF MARION LEPLEY

Fig. 88. Neutrals in Four Values



Which with a very light suit? Why?" The gloves will range from those very light in value to those which are dark.

10. "Choose a picture molding pleasing in value with this picture." Samples of picture molding may be borrowed for this occasion.

11. "On your way to school, notice the way in which houses are painted. Report on one which you think has the color of the trimming suited in value to the paint of the house."

12. "Select from magazine illustrations pictures of rooms in which there is strong contrast in value in the walls and woodwork or side walls and ceiling or floor and rug. What is the effect produced in each case? Select other illustrations in which there is but slight or no contrast in value. What is the effect when near values are used?"

At this time the pupils have become familiar with the effect produced by contrasts in value. The more subtle value relationships encountered in combining different values as well as different hues will be considered in Chapter XVII, *Harmonizing Color*.

## Chapter XVI

### *COLOR: INTENSITY*

**I**NTENSITY is another of the three fundamental qualities of color. It designates the brightness or dullness of a color. This dullness is usually spoken of as grayed color. In the following presentation of intensity, attention is directed to bright or intense color, to slightly grayed color, and to very gray or dull color as the most obvious differences and those with which the pupils will be most concerned. In the study of value, an effort was made to use no materials or examples which might confuse value and intensity in the minds of the students. For this reason the presentation is kept as simple as possible with the emphasis upon changes in value of colors, rather than of neutrals. Too much emphasis upon neutral-value scales may lead to confusion later

in the study of intense and grayed colors. Since gradations in value are usually shown on a vertical scale from light at the top to dark at the bottom, the intensity changes may be represented on a horizontal scale. Full-intensity color may be shown at one end, as the left; next to it the same color slightly grayed; next, the same color very grayed and neutral gray will be at the other end of the scale. If the pupil can visualize hue as the quality represented around a circle, value as the quality represented on a vertical scale, and intensity as the quality represented on a horizontal scale, she will be less likely to confuse the three qualities of colors.

#### **Objectives:**

1. Interest in the effective use of intense and grayed color.
2. Ability to recognize intense and grayed colors and the effects produced by combinations of them.

#### **Principles to Be Developed:**

A. Every color has a range in intensity from very bright to very dull, approaching neutral gray, depending upon the purity of the color.

B. When bright colors are used together, they produce a brilliant effect because each color emphasizes the difference between itself and the colors next to it.

C. When grayed colors are combined, they harmonize easily and produce a quiet effect. They are held together by the common quality of grayness.

D. When a bright color and a grayed color are used together, neither color is at its best because the brightness of the one color makes it seem more important than the grayed color used next to it.

PRINCIPLE A { *Every color has a range in intensity from very bright to very dull, approaching neutral gray, depending upon the purity of the color.*

The following problems will introduce the question of intense and grayed colors:

1. "One of the recent fashion magazines states that colors will be more subdued this season although accessories will be near full intensity. What did the writer mean by subdued colors and full intensities?"

2. Show two samples of colored cloth or paper, one very bright and one exactly the same hue but very dull or grayed. "What is the difference in these two colors?" Show one that is the same hue but only slightly grayed. "How does this differ from the other two?" Continue with other colors until the pupils realize that every color has a range in intensity from very bright to very gray, near neutral gray.

3. The class will understand this change in the intensity of a color if the change is demonstrated with dyes or watercolors. Have ready for use the six standard colors in solutions of dye. Ask some member of the class to select a primary color and the color which is exactly opposite it on the color circle. Colors opposite on the color circle are called complements. Have one of the pupils pour a very small amount of the complement into the primary color and ask the class to state what happened to the primary color. Gradually adding more of the complement, have the class note the change that takes place. Do the same with the other two primaries and their complements.

Refer the class to art references<sup>1</sup> for the terms *intensity* and *complement*. From the preceding problems and observations, the conclusions of the class may approximate the statement given for *Principle A* on page 148.

To test pupil understanding and to develop ability to recognize intense and grayed colors, some judgment problems will be needed.

4. Provide colored papers or samples of cloth showing different intensities of color. Ask members of the class to arrange the colored materials in the order of their intensity. The class will judge the final arrangement.

5. Show fabric lengths in pairs. Have the pupils decide the hue of each, and which is brighter. Also have them compare the values and decide which is lighter. These fabrics should be carefully selected to show difference both in value and intensity.

6. If trees or grass are visible from the classroom windows, ask the class to select the brightest green they see. "Is it full intensity

<sup>1</sup> Faulkner, *op. cit.*, pp. 193-198.

Sargent, *op. cit.*, pp. 6-104.



or some grayed?" Have them select the dullest green they see. "What effect does distance have upon colors?"

7. Have each pupil in turn choose a color in the room which will be described to the class in terms of hue and intensity, as bright blue-green or green slightly grayed. Let the other members of the class guess what article is being described.

8. "When the colors began to fade in a brilliant sunset some of those looking at it lost interest, but one of them said, 'I think it is lovelier now than it was before'. Why did she think so? What color relationships and changes in color in a sunset have you noticed?"

#### PRINCIPLES B, C AND D

*B. When bright colors are used together, they produce a brilliant effect because each color emphasizes the difference between itself and the colors next to it.*

*C. When grayed colors are combined they harmonize easily and produce a quiet effect. They are held together by the common quality of grayness.*

*D. When a bright color and a grayed color are used together, neither color is at its best because the brightness of the one color makes it seem more important than the grayed color used next to it.*

For many years the opinion seemed prevalent that only grayed or dull colors were in good taste. Many articles of home furnishing and clothing were monotonous and lacking in interest. Today we are confronted with the problem of making wise choices from a wide range of color. There are beautiful colors in full intensity as well as in the grayed colors. Careful study is required to use colors successfully and have each appear at its best.

Full-intensity colors have a marked effect upon other colors they are near. They tend to make bright colors seem more brilliant, while if placed next to grayed colors they are likely to overpower them and make them appear dull and colorless. If a brilliant sparkling effect is desired, full-intensity colors should be used. If a quiet effect is desired grayed colors should be used. They will still appear colorful and each will hold its

place in the color scheme if all of them are about equally grayed. A beautiful combination of subdued colors is sometimes ruined by the introduction of a full-intensity color as an accent. Accents may be achieved in a grayed color combination by the use of a contrasting color; for example, grayed red may be used with a predominantly green scheme. If the contrasting color is also grayed, it will hold its place in the color scheme and not seem to stand out from the other colors or make them seem dull and lifeless. Very grayed color and very dark colors are often treated as neutrals and used effectively with full-intensity colors. The following problems will be of use in establishing *Principles B, C, and D.*

1. Using three related colors such as yellow, yellow-green, and green, show each color separately and ask the class to name the hue. If a yellow-green is used which is about halfway between yellow and green, it will look more yellow when placed next to the green and more green when placed next to the yellow. "What effect is produced when intense related colors are combined?"

2. Using complements in full intensity, show each one separately; then bring them together and ask the class to observe the effect on each other. "Are they harmonious? Why?"

3. Show the same three related hues as used in problem 1 except this time in quite grayed colors. "Do grayed hues have the same effect upon neighboring hues as a full-intensity color has? Are they both harmonious? Why?"

4. Show the same pairs of complements that were used in problem 2, this time in grayed colors. "Are grayed complements more harmonious than full intensity? Why? How are they harmonized?"

5. Prepare combinations of colors as follows which will show how quiet effects may be obtained: *a.* Both hues very intense. *b.* Both hues grayed. "Which of these combinations do you think is the most stimulating in effect? Which the most quiet and restful? Why?"

The above experiences should be repeated with different hues until the class is able to see that the intensity of a color may affect the intensity of the colors with which it is combined and that grayed colors when combined produce a quiet effect and are easy to combine harmoniously. When the pupils have agreed

that full-intensity colors used together are stimulating and grayed colors combined are quiet, they are ready to continue with *Principle D*, the effect produced by the combination of intense and grayed colors.

6. Place a very intense color beside one of the same hue which is quite grayed and note the effect. "Do they help each other? Why?"

7. Place a very intense color beside its complement which is quite grayed. "Does this have the same effect as using a grayed color with an intense one of the same hue? If you wish to use complementary or contrasting colors together, how can you be sure they are more harmonious than they would be if one or both were full intensity?"

From these experiences with intense and grayed colors, the pupils should have reached some conclusions concerning the effect produced by the combination of colors in full intensity, combinations of colors that are all grayed, and combinations of bright and grayed colors. Such conclusions will be somewhat as stated in *Principles B, C, and D*, page 150.

Some judgment problems are suggested for use at this time.

8. From a package of colored papers select three groups of papers all containing the same hues. In one group the colors are all full intensity, in one all light values, and in one all grayed colors. "Which group will be most effective for the poster we are going to make for the school play? Why?"

9. "Mr. Brown chose a bright green paint for his house. Mrs. Brown said the green was too bright; it would overpower the greens of the trees and shrubs around the house. Do you think a bright green would be a good choice for a house set among trees? Why?"

10. "Miss H. asked me if she should get a bright blue scarf to brighten up a dull blue dress. What would you tell her? Why?"

11. Show illustrations of two attractive rooms, one with rather bright colors and the other with grayed, subdued colors. "Which of these pictures would be most suitable for each room? Why?" Provide two colored reproductions of pictures suitable for a living room, one with bright colors and one with subdued.

12. Select plain colors to use for trimming with these printed materials. Provide an assortment of samples of bright and grayed colors in both prints and plain colors.

## Chapter XVII

### *HARMONIZING COLORS*

**I**N THIS chapter are offered more advanced problems in combining colors. These problems will probably be used with older or more advanced students or in courses in home furnishing or costume selection. Their success can be assured only if the pupils have had previous experience with color. The presentation here presupposes the completion of such elementary problems as are suggested in the preceding chapters on hue, value, and intensity.

Many different schemes for the making of color harmonies have been suggested for use in teaching color. These schemes are simply schemes and do not result in harmonious combinations unless the correct relationships and areas of hue, value, and intensity are maintained. They have so often been accepted as the end desired rather than a means to that end that they have been of little real assistance in making harmonious combinations of colors. Emphasis in this study of color is placed upon the different color qualities and their importance in combinations.

In the three preceding chapters on color, principles were suggested which would lead to greater familiarity with the qualities of hue, value, and intensity. The principles also stressed the importance of each of these qualities in harmonious combining of colors. However, it is difficult to carry color arrangements very far without involving all three of these qualities.

In the consideration of hue, attention was directed to the hue relationships of colors, colors related or near each other on the color circle. Figure 84. In the first lesson on color, only the one quality, hue, was considered. Keeping a close relationship will help to harmonize any color scheme whether colors are full intensity, grayed, light, dark, or of contrasting values.

A related harmony is often more interesting with a note of contrasting color. Then the problem arises of value and intensity and also area or amount of each color as well as the hues that are combined.

**Objectives:**

1. Interest in the relationships of hue, value, and intensity and their effect in color combinations.
2. Interest in the effect gained in color combinations by the different areas of hue, value, and intensity and the use of neutrals.
3. Ability to combine colors harmoniously by maintaining their normal value relationships.
4. Ability to use areas of color which are pleasing in their space relations.
5. Ability to use neutrals effectively in color combinations.

**Principles to Be Developed:**

A. Colors with some quality in common may be harmoniously combined.

B. If the normal value relationship of colors is maintained in a color combination the result is usually more satisfying.

C. Color combinations are made interesting by keeping the area of each color pleasing in its space relations with the other colors.

D. Neutrals help to unify other colors and provide an area of rest from too great stimulation often caused by the use of large amounts of color or of full-intensity colors.

PRINCIPLE A { *Colors with some quality in common may be harmoniously combined.*

1. Show a series of colored papers or lengths of material:

a. A group of three colors in full intensity rather widely separated on the color circle, such as yellow, red, and blue, or green, orange, and violet. These will be recognized as colors usually designated as triads. In the case of the primary triad there is no hue relationship and in the secondary triads there is

only a slight hue relationship between each pair of colors. Ask the class if there is a hue relationship between any of these colors, and to explain.

*b.* Three groups of colors shown one at a time for comparison with *a* but nearer on the color circle and therefore related through hue. These also are full-intensity colors.

1. Yellow, orange, and green. Harmonized with yellow.

2. Green, blue, and violet. Harmonized with blue.

3. Orange, red, and violet. Harmonized with red.

"Are these more closely related than the colors in the first group? Explain. What color does each group have in common. Are they more pleasing? Why?"

*c.* "Compare a group of light, clear values, the same hues as those used in *a*. Are these colors more harmonious than the first group, which was all full-intensity colors? Why? What quality do they have in common?"

*d.* The same may be done with dark, rich values, using the same colors for comparison. "Are these colors harmonious? How have they been harmonized?"

*e.* Show two groups of three colors each near middle value; for example, red, blue, and green.

1. Red, blue, green near middle value, full intensity.

2. Red, blue, green near middle value, all grayed.

"What qualities do these colors have in common? Which group is more harmonious? Are they harmonized through value or intensity? How can you tell?"

Note that we cannot say that colors are harmonized through value because some strongly contrasting colors are full intensity at, or near, middle value. Full-intensity colors can only have the one quality of hue in common. Light colors are harmonized through having lightness in common and dark colors through having darkness in common. Contrasting colors near middle value may have grayness in common which makes them more pleasing or harmonious.

Throughout the discussion based on the above problems, the pupils will see that in each case the color combination was pleasing because the colors have a common quality which relates them and makes them seem to belong together. Figures 89, 90, 91, 92. The conclusion will approximate the statement of *Principle A*, page 154.

The following judgment problems will offer experience in the recognition of combinations of colors that are harmonized through similarity of value:

2. Show a picture with all light values and ask whether these colors are in harmony with each other and to justify the answer.

3. Show a picture in which the values are all quite dark, such as one by Rembrandt. "Are these colors harmonious? How are they harmonized?"

4. Show a picture in which the colors are all near in value but quite grayed, as one by Jules Guerin. "Is this a pleasing combination of colors. What makes it satisfying?"

5. "Choose from samples of fabric with pattern those that have been harmonized through light values. Through dark values."

6. "Select an advertisement in which the colors have been harmonized by having all light values, and one by having all dark values."

7. "Which of these pillows will be more pleasing on a dark blue sofa? Why?" One pillow clear, light pink and one dark red-violet.

The following problems may be used to familiarize the class with the part grayness plays in harmonizing contrasting colors.

8. Show two pieces of pottery, one in grayed colors and one in which the colors are very bright. Have members of the class select or suggest flowers which will be the most attractive for each.

9. Provide colored paper or fabrics in such contrasting hues (complements) as yellow and violet, blue and orange, red and green, in both full intensity and grayed colors. Have the class decide which combinations are most pleasing and why.

10. From magazine clippings, select a picture of a room in which contrasting colors are harmonized through grayness. Compare this with one in which contrasting colors are used in full intensity.

11. Using colored fabrics, bias tape, and other trimmings, the pupils individually or in small groups may select colors which have a great contrast in hue but which have grayness as a common quality, and make harmonious combinations of them.

The three problems above, numbers 9, 10, and 11, include the material often taught as complementary and triad har-

monies.<sup>1</sup> If the teacher presents this material as contrasting harmonies, attention should be directed to the fact that such contrasting colors may be harmonized through their common quality of grayness.

The final step in developing the ability to combine colors harmoniously through some quality in common will be the solving of problems involving creative thinking. A few such problems are given at this time.

12. "Which colored handkerchief looks best with Marie's light blue dress? Which looks best with Helen's red-violet dress? Which looks best with John's brown suit? Why?"

13. "In planning the color scheme for the school banquet, how can the class colors be harmonized?"

14. "If you wish to use costume jewelry which is bright in color, how can you be sure the resulting color combination is pleasing?"

15. "Choose hose of the right hue and value to wear with your new dress." This choice may be made from hose or socks which the pupils bring from home.

16. Have each pupil plan the accessories to complete some ensemble.

17. "Using a picture on the wall above a small table, complete the arrangement with a runner, a candlestick and candle, a piece of pottery, or a book. Justify the colors used together and the arrangement you have made."

18. "Choose materials which are suitable for the purpose and harmonious in color, and wrap a gift package."

**PRINCIPLE B** { *If the normal value relationship of colors is maintained in a color combination, the result is usually more satisfying.*

Even when closely related colors are used, they are more satisfying if the natural value relationship is maintained.<sup>2</sup> In order to know the natural or normal value of a color it is necessary to make a more extensive study of value and to know the

<sup>1</sup> Sargent, *op. cit.*, p. 139.

Faulkner, *op. cit.*, p. 198.

<sup>2</sup> Carpenter, Henry Barrett, *Colour*. Charles Scribner's Sons, New York, 1932, p. 4.



position of each hue on the value scale. A value scale of seven steps, plus white and black, is generally accepted as a convenient range of values to use. These seven steps in value are designated as high light, light, low light, middle, high dark, dark, and low dark, with white at the top and black at the bottom of the scale. The hues on the color circle in their full intensity fall in approximately these same steps from light to dark. Yellow, the color lightest in value, is about HL in its full intensity. The other hues as they fall lower on the color circle are each a little darker than the color next above and are therefore lower on the value scale. Yellow-green and yellow-orange are slightly darker than yellow and fall at L on the value scale. Green and orange, next lower on the color circle, are still slightly darker, about LL in value. Red-orange and blue-green are each halfway down the two opposite sides of the color circle and are therefore at M value on the value scale. Red and blue, next lower, are at HD in value; red-violet and blue-violet are D; violet, at the bottom of the circle, is the darkest color and is LD in value. The value relations are shown in the following chart:

	<i>white</i>	
yellow	HIGH LIGHT	
yellow-orange	LIGHT	yellow-green
orange	LOW LIGHT	green
orange-red	MIDDLE	green-blue
red	HIGH DARK	blue
red-violet	DARK	blue-violet
	LOW DARK	violet
	<i>black</i>	

If in a color combination this natural value relationship is maintained, the result is more pleasing than when this relationship is not observed. Yellow will always be the lightest color in any combination in which it is used. Violet will always be the darkest color in any color combination. If yellow, green, and blue are used, yellow will be the lightest in value, green darker than the yellow, and blue darker than the green. Light values seem pale and weak when they are used with hues which are naturally darker in value. Colors are at their best when the

value of each color is kept in this natural value relation to all the other colors. Figures 89, 90, 91, 92.

1. Provide a collection of neutral gray papers or clippings from plain areas of magazine advertising. The class working together or in groups will sort them into a range of values from light to dark. From this range of values they should be able to select seven steps approximating the values HL, L, LL, M, HD, D, LD on a standard value scale provided by the teacher.

2. The values selected may be trimmed to uniform size and mounted to form a graded scale of seven values with the addition of white at the top and black at the bottom.

3. From colored papers as near full intensity as it is possible to find, the class will determine the value of each of the twelve standard hues by comparing them with the neutral value scale. These hues may be cut in small rectangles and mounted on each side of the value scale, with yellow opposite HL and continuing with each color opposite the value it most nearly approaches, with violet at the bottom, opposite LD.

4. Show several pairs of colors as suggested in *a*, *b*, and *c*. In one pair of colors, the neutral or normal value relationship is maintained and in the other pair the same hues are used but the values are reversed.

*a.* Clear light yellow and full-intensity green. Pale green and full-intensity yellow.

*b.* Full-intensity blue and a light, clear yellow-green. Pale blue with a darker yellow-green.

*c.* Full-intensity red with violet. Pale violet with dark red.

Many combinations may be tried, each time asking the class first to determine the value of each color. "In which pair of colors is the natural or normal value relationship maintained? Which combinations are more pleasing?"

5. Show reproductions of paintings in which the natural value relationship of the color has been observed. Cover some area with a piece of colored paper which is lighter than that color is normally in relation to the other colors used. "Would the picture be as pleasing if the artist had used this color? Why?"

The class will conclude from this study that colors are more pleasing when their natural or normal value relationship is maintained. They should be able to state the principle about as it is in *Principle B*, page 157. A few judgment problems are suggested to help the pupils in their everyday use of color.

6. "Select from these fabric samples those in which the normal value relationship has been maintained. Do you think they would be as attractive if the normally dark colors were light pale colors? Cover part of the pattern with pieces of paper in light values and note the result."

7. "Do you think of any garden flowers which vary from light to dark, retaining the natural value relationship of the colors? Describe."

8. "Select from magazine advertising an illustration in which the colors are in their normal values in relation to the other colors used. Select one in which the value relationship is not maintained. Which is more attractive?"

The following creative problems provide additional experience in using color, with special emphasis upon the value relationship of the colors.

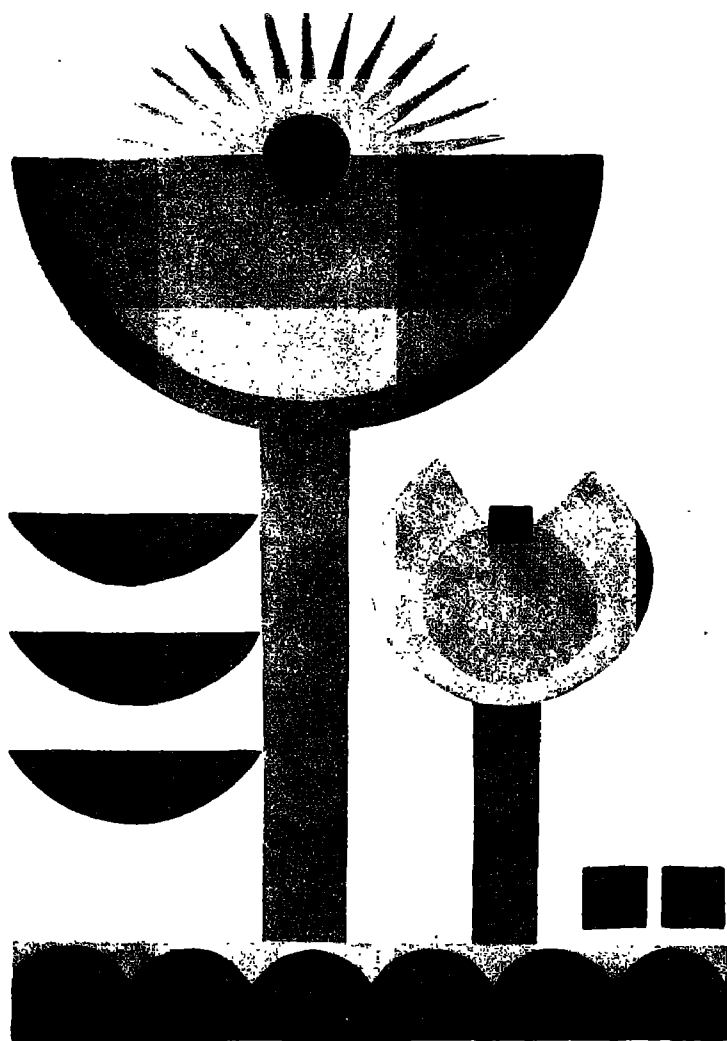
9. "Plan a table setting involving colored pottery, linens, and accessories in related colors, maintaining the normal value relationship of the colors."

10. "From several handkerchiefs, select one in which the colors are kept in their natural value relationship to each other and suggest the color of a dress with which each might be carried."

11. "Plan a stitchery pattern for a table runner selecting colors that maintain their natural value relationship."

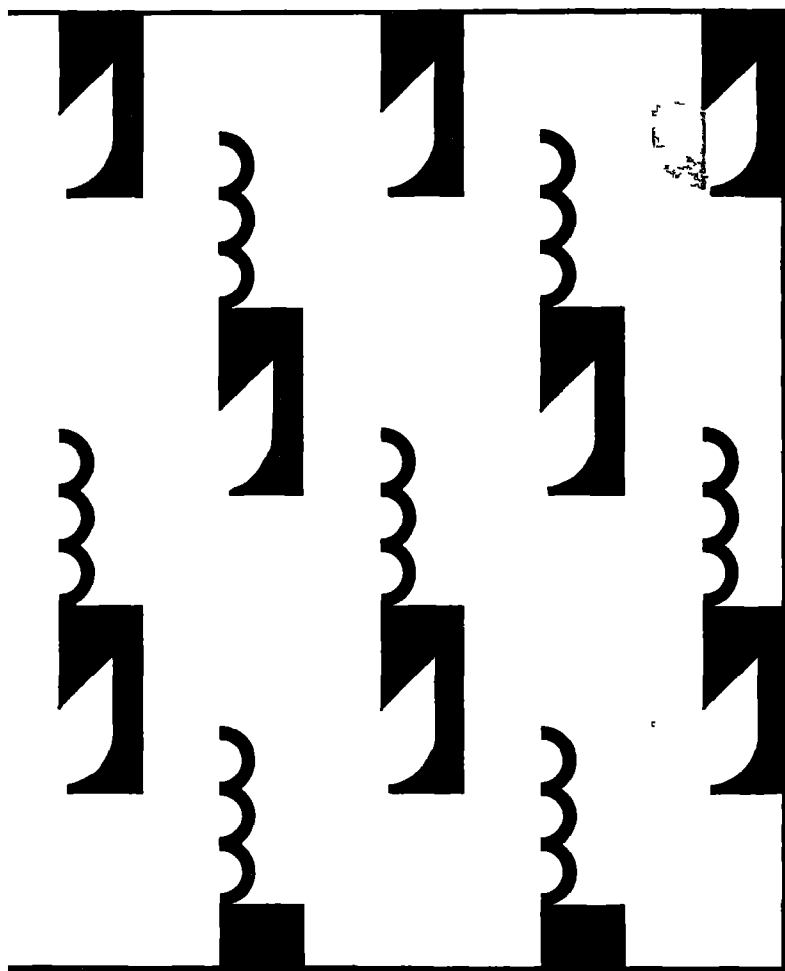
PRINCIPLE C { *Color combinations are made interesting by keeping the area of each color pleasing in its space relations with the other colors.*

An important factor in the success of any arrangement in which color is used is the amount of area of each color in relation to other colors and their distribution. It is difficult to state very specific principles in regard to the amounts of each color to be used. If strong contrasts of either hue or value are used, the result is more pleasing if there is a large amount of one with a smaller amount of the contrasting color. A combination of related hues may be used in varying amounts with a smaller amount of contrasting color for emphasis. It is usually more interesting to use one dominant color with lesser amounts of related colors and, if desired, an accent of contrasting color. Determining the amount of each color to be used in any combination will be simplified if ability to make balanced arrange-



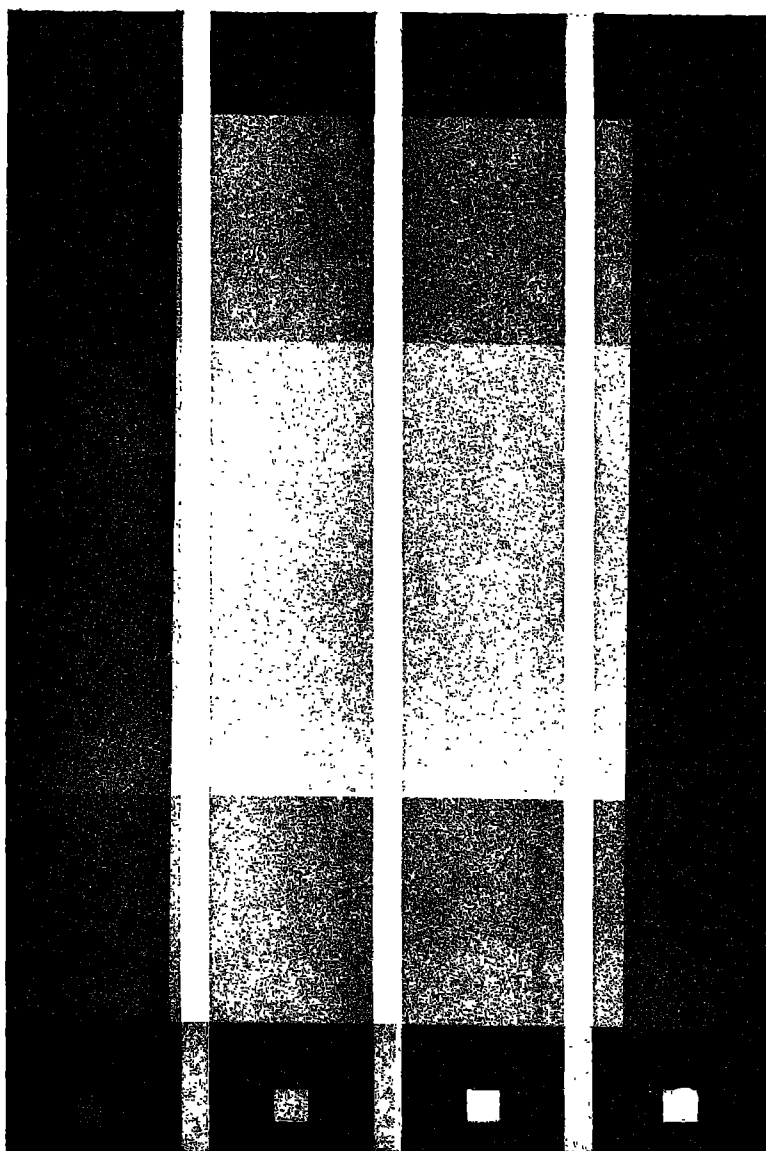
COURTESY OF HARRIET ALLEN

Fig. 89. Related Hues with an Accent in Contrasting Hue  
All the hues are grayed and normal value relationships are maintained.



COURTESY OF EILEEN DUDGEON

Fig. 90. Related Hues in Light Values with Strong Contrasts  
in the Background



COURTESY OF HARRIET ALLEN

Fig. 91. Cool Colors in Full Intensity and with Normal Value Relationships Maintained

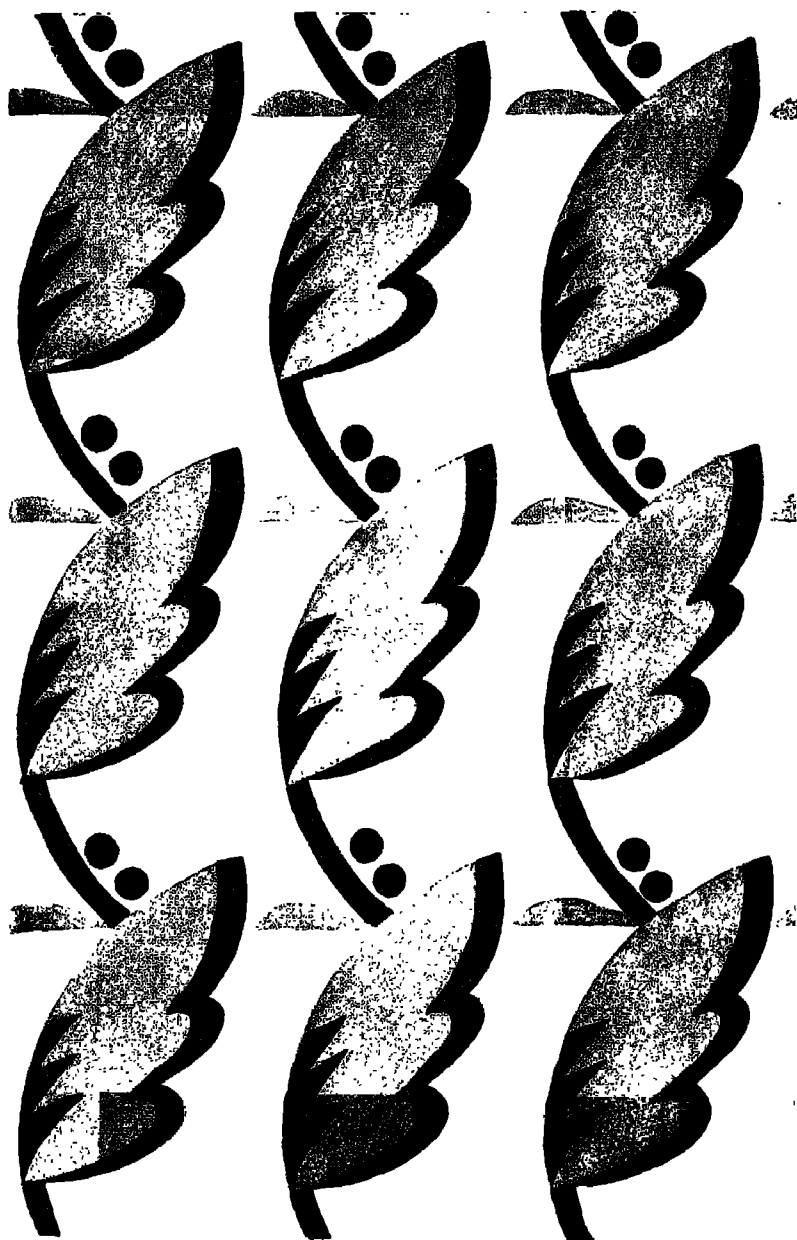


Fig. 92. Related Hues with an Accent in Contrasting Hue  
All of the hues are darker than they are at full intensity.

ments and to determine interesting proportion and emphasis has been previously developed. To insure the ability to make interesting color combinations, it will be necessary to consider the areas or amounts of each color to be used in such combinations. The following series of problems is planned for that purpose:

1. "Mr. Jones painted the lower part of his two-story house brown and the upper part a light tan. One of his neighbors remarked that he would like it better either in one color or the other. Do you agree with him? Can you suggest a better combination of colors and suggest how they might be used?"

2. After the pupils have expressed their opinions in the discussion of the above problem, the teacher may wish to provide colored paper and combine them in different amounts. "Which of the combinations are most pleasing? Why?"

3. "What would be your impression if, when you looked out of the window, all of the greens were exactly alike?"

From the series suggested above, the pupils should realize that desirable combinations of color are achieved through right amounts of hue, value, or intensity of the colors used together. Their final conclusion should approximate *Principle C* as stated above, page 160. A number of judgment problems are offered for class solution:

4. "Mrs. Field needed new linoleum. She wanted blue and gray and looked at samples similar to these: one with equal blocks of light and dark, one with more dark than light, and one unequal in areas but near in value. Which do you think would be the best choice?"

5. Show two samples of plaid, one with large even checks of a color and white and one with uneven amounts of color and white. "Which is more interesting? Why?" Even and uneven stripes may be used and the same questions asked.

6. Show two samples of drapery fabric and ask which is more interesting. One has large, bright flowers, all of which are about the same size on a strong, colored background. The other has a floral pattern varying in size on a neutral background. "Which is more interesting? Why?"

7. "Mrs. Moore painted all her porch furniture and several porch flower boxes orange. She matched the color and made pillows for the chairs. Do you think her plan a good one? How could she make her porch more attractive?"



PRINCIPLE D { *Neutrals help to unify other colors and provide an area of rest from too great stimulation often caused by the use of large amounts of color or of full-intensity colors.*

For the sake of simplifying the earlier presentation of color the use of neutrals was omitted. Neutrals are so important in the successful use of color that they should not be disregarded. They include black and white, a wide range of grays, both warm and cool, and many colors that are approaching neutral gray. Very dark colors are treated as neutrals and also very light grayed colors such as cream, ivory, beige and eggshell. Practically all color combinations are helped by the use of neutrals. Brilliant colors are usually more effective if they are used as accents with larger amounts of neutral. The following problems will assist the pupils in recognizing the importance of neutrals in color combinations.

1. Show lengths of material or colored papers which are of contrasting hues. To each group of colors add a neutral such as black, white, gray, beige, or a dark blue. In each case note the effect. Suggest a use for each.
2. Have the class select from fabric samples those that they think are more effective because they contain neutrals. Also some that they think would be more effective if they contained some neutral.
3. "Why do we enjoy seeing bright-colored raincoats and umbrellas on a rainy day?"

The pupils will observe from the foregoing problems that many combinations of colors are helped by the addition of neutrals. The following judgment problems will be useful in determining the contribution of neutrals to color combinations.

4. Provide some magazine illustrations which show attractive rooms in which rather strong colors are used with neutrals harmonizing the colors and some that are disturbing because of the great amount of strong color used. Have the pupils decide how the colors are harmonized and which are helped by the introduction of neutrals.

5. "Choose from colored illustrations of table settings or flower arrangements those in which a neutral is used such as white, beige,

or a dark color such as a very dark blue, a very dark green, or a very dark brown. Why was the neutral color used? Is the arrangement as attractive as it would be if a color were used instead of the neutral?"

A few creative problems which provide experience in the use of neutrals combined with rather forceful colors are suggested.

6. "Make an arrangement of weeds, dried grasses, or seed pods in which a variety of neutrals are used. Place the arrangement against a colorful strip of wallpaper or a colored textile without pattern. Why do you think the arrangement is a successful one?"

7. "Select a blouse, hat and other accessories to wear with this beige suit. Then with this other suit of full-intensity color. Justify your selection." The suits and accessories should be provided by the teacher.

8. "From sample books of wallpaper, select a piece of neutral paper and one with definite color. Make an arrangement of colored accessories and drapery material with the neutral paper as a background and an arrangement of neutral accessories with the colored paper as a background. To what do you attribute the success of each?"

## Chapter XVIII

### PERSONAL COLORING

CHOOSING COLORS that are becoming to an individual and combining colors harmoniously for that individual are the most complicated of all color problems. It is difficult for an individual to select dress designs that are suited in line and proportion to her own figure, and it is even more difficult for her to determine the effect of color upon her personal coloring. The problems of selection of color and design for one's self would be greatly simplified if the desire expressed by Robert Burns could come true:

*O wad some power the giftie gie us  
To see oursel's as ithers see us.*

Recognizing the difficulties with which the untrained person is faced, it is suggested that no study of color for the individual be attempted until the fundamental phases concerned with the effect of colors and qualities of color upon each other and the means by which they may be harmonized have been presented. When the selection of color for the individual is considered as a final step in the study of color, it is more easily solved. It is then an advanced judgment problem in the combining of colors. When it is introduced before there is some understanding of the qualities of color, an attempt to solve the problem may be so unsatisfactory to the pupils that their interest in becoming able to use color successfully is lessened.

The assumption here is that the class is meeting to decide the question of selecting colors for themselves for the first time and that their experience with color has been limited to the abilities developed in the preceding chapters on color. Familiarity with the fundamental principles of color, and ability to use them, will be an excellent basis for enabling each pupil to emphasize the desirable details of her own coloring and minimize the undesirable ones.

Often the question of selecting becoming colors for the individual is approached through a study of types in personal coloring and the colors most suited for each. Since comparatively few young girls can be clearly identified with a definite type of coloring, such a study fails to give the girls ability in selecting becoming colors for themselves. The same may be said of adolescent boys. Adults, too, fail to conform to definite types, or lose this conformity. With added years, the mature woman's hair may have lost some of its luster as well as its original color. Her eyes may have lost some of their sparkle and clearness of color, and her facial coloring may have acquired either a sallow or a florid tinge.

Becoming colors for an individual can not be successfully determined in a theoretical way. It is necessary to try colored materials on the individual to ascertain the effect upon personal coloring. It requires tactful handling to be sure each individual is helped to emphasize desirable details of her personal color-

ing and is able to minimize undesirable details without becoming too conscious of the latter.

**Objectives:**

1. Interest in the choice of color as it affects one's personal coloring.
2. Ability to select becoming colors for oneself and others.

**Principles to Be Developed:**

*A.* A desirable hue in one's personal coloring may be emphasized through repeating that hue or through contrasts with its complement.

*B.* An undesirable hue or dullness in one's personal coloring may be made less noticeable by avoiding repetition of that hue or extreme contrasts.

The two principles suggested above are so closely related that they may be developed together.

Since this presentation of color for the individual is based upon ability to recognize the fundamental qualities of color that were presented in the earlier chapters on color, a suitable introductory problem here may be that of describing personal coloring. Such a problem continues the experience of recognizing qualities of color.

1. "During the study of the qualities of color, you were able to describe the color of many materials and objects. Do you think it would help in choosing becoming colors if you knew what your own personal coloring really is?"

Perhaps some member of the class will volunteer to be a model for the class. The teacher should see that the first model is one whose personal coloring can be readily described. Such a type might have clear blue eyes, bright brown hair, and a clear, fair skin.

Ask the rest of the class to describe the color of Mary's eyes, skin, and hair. "Is she light or dark? Is her coloring bright or dull? What are the desirable hues in her coloring that she might wish to emphasize?"

2. Ask the class to suggest the colors they think she might wear to emphasize one of her individual color characteristics. From the previous work on color, they should be able to offer good suggestions. If the model has blue eyes, the class will probably suggest

blue as a desirable color. It will be well for the teacher to select from colored fabrics a standard blue slightly grayed and have the pupils note its effect upon eyes, hair, and skin. "Is it a becoming color for Mary? Why?"

The class should see that using blue repeats and emphasizes the blue of the eyes and that the brightness of the hair is emphasized because the blue forces its complement, the orange color in her brown hair.

3. "Will Mary be able to wear all blues equally well?" Try different blues—light, grayed, and bright—also green-blues and violet-blues. The class will see that the light and grayed blues are better choices than the very bright blues, for these tend to dull Mary's coloring. They will also see that green blues, if not too bright, seem to force the pink tones of her skin and lips. They will also see that light and bright violet-blue seem to emphasize the yellow tones of the skin. Refer to *Principle B of Intensity*, Chapter XVI.

4. "Make a list of several hues, other than blue, which you think will be becoming to Mary."

5. "Barbara, an attractive girl, who is of the same general type as Mary but whose coloring is not as clear and bright, says she is tired of wearing blue. She thinks she might wear tans and browns. From this collection of materials ranging in color from a warm beige to a dark brown, choose those that will be most becoming to Barbara. What characteristics do the becoming ones have?"

6. "What other hues do you think would be becoming to Barbara?" A few of the hues may be tried to see how each affects the coloring of her eyes, hair, and skin tones.

7. "Let us see whether bright hues or the same hues somewhat grayed are more becoming to Barbara." By trying such colors on Barbara the class will see that hues that are somewhat grayed are more becoming for a person whose personal coloring is not noticeably clear and bright. Care must be taken to be sure that the class is conscious of the fact that grayed colors can be attractive and colorful. Grayed colors are not necessarily dull and lifeless or lacking in color. Care must also be taken to be sure that Barbara has opportunity to see, on herself, the colors that the class has judged most becoming.

8. "Suppose you want to tell someone how to emphasize desirable hues in personal coloring, what directions would you give? Why? If you want to help this same person make an undesirable hue or dullness in her personal coloring less noticeable, what suggestions would you offer?"

As a result of observation and discussion of the effects of colors on personal coloring, the class will draw some pertinent conclusions regarding choice of suitable color. Their conclusions will probably approximate the statements in *Principles A* and *B*, page 165.

The pupils now have a basis for the selection of colors for an individual and are ready to select becoming colors for each other and for themselves. Opportunity should be given for each pupil to see the colors as they are being tried, including the pupil who is acting as a model. Not only must there be plenty of light in the classroom and plenty of mirrors, which may be borrowed from the restrooms and dressing rooms or brought by some of the pupils, but the process must not be hurried. It is only through actual experience with colors and observing their effect upon personal coloring that the pupils will be able to choose becoming colors and make suitable combinations for themselves.

9. Divide the class into small groups of three or four and ask each to solve the following problems. In each case, the teacher should confirm or question the decision. For the last three problems a standard color circle and lengths of colored fabrics will be needed.

a. "Analyze the personal coloring of each member of your group."

b. "Decide the desirable hues to be emphasized for each member of your group."

c. "Decide if there is any undesirable hue or dullness that needs to be made less noticeable."

d. "Determine the range of hues most suited to each girl and the qualities of the becoming hues. Justify your selections according to the principles of color harmony presented in the previous chapters on color."

10. Use samples of colored paper or fabric and plan the color ensemble for a dress for one of the members of your group. It is to be becoming in color for the intended wearer and the colors are to harmonize." Justify the choice made from the standpoint of the effect of colors upon each other and the means by which they have been harmonized."

11. Plan dresses for one or more of your classmates, checking to be sure that the colors selected are becoming to the wearer. For one dress you may use:

- a.* Colors that are harmonized by a common hue.
  - b.* Light colors.
  - c.* Dark colors.
  - d.* Grayed colors.
  - e.* Full-intensity colors.
  - f.* Strong contrasts of color.
12. Display four or five dresses or suits in the classroom and a variety of costume accessories, including shoes, hose, and hats. Divide the class in small groups and ask each group to plan the most suitable combination of accessories to be worn with one of the dresses or suits. Justify each ensemble from the standpoint of color harmony.
13. "Select from a fashion magazine a dress design you think suited in line and proportion for you. Choose the colors you think suitable for the design and becoming to you. What colors have you selected? How are these colors harmonized? Why do you think them suited to you?"

The successful choice of colors for clothing and accessories depends upon whether or not they harmonize with the personal coloring of the individual. There is no better opportunity for experience in the use of color than in the daily ensemble of clothing, in the ensembles for special occasions, and in the selection of new wearing apparel and clothing accessories as occasions permit.

## Chapter XIX

### TEXTURE

**T**EXTURE is the term used to designate the surface quality of an object or a material. Texture is derived from the way in which the object or material is formed and from the substance or substances of which it is composed. Obviously then, the number of possible textures is great.

Even the fabrics used in everyday life exhibit considerable variation in their textures. Figure 93. Much of the variation is due to the wide range of fibers of which fabrics are made. There are the very fine, soft fibers of cotton, as well as coarse



COURTESY EASTMAN KODAK CO.

Fig. 93. Textured Surfaces in Fabrics of Eastman  
Acetate Rayon

ones; the gossamer fibers of silk, of coal-tar synthetics, and of glass; the flat and brittle fibers of flax; and the curly, even wiry fibers of wool and hair. Each of the fibers contributes to the texture of the finished fabric.

Likewise, the method of construction contributes to texture. In woven fabrics there are variations in texture according to whether the weave is in plain or patterned mesh; whether the threads or yarn are smooth, knotted, fine, or coarse; and whether only one kind of fiber or any of the possible combinations of fibers is used in the fabric.

The greatest difference between fabrics that are knitted and those that are woven is in the elasticity or flexibility. Even among



the knitted fabrics there is considerable variation in elasticity depending upon the fineness of the yarn, the tightness of the twist, and the tightness of the knitting.

The finish of a fabric also affects texture. The surface may be glazed, felted or left natural. There may or may not be a nap on the surface. Each one of the finishes affects the textural feel and appearance of the fabric. Some surfaces are rough, hard, and stiff. Other surfaces are smooth, soft, and pliable.

Differences in texture may be seen yet, instinctively, we have an urge to feel the material or the object before we can fully identify it. The desire to yield to the sensory experience is so great that we find ourselves doing it more or less unconsciously. We seem to acquire assurance through the sense of touch.

Texture and color are very closely allied, in that each contributes to surface appearance. The increasing variety in textures and the effect of texture upon color and pattern is continually adding to the problem of the selection and use of materials.

A texture may in itself be very interesting and admit of a variety of attractive combinations with other textures. When different textures are combined, suitability is a controlling factor. A string of pearls worn with a sports sweater or a street costume of rough wool or tweed offers variety in texture. However, such a contrast is too marked and the pearls are quite out of place with the costume and the occasion for which they are worn. The fact that such combinations are frequently considered the height of fashion does not insure the suitability of one to the other.

**Objectives:**

1. Interest in texture as it affects the appearance and determines the use of materials and objects.
2. Ability to select and use different textures in interesting combinations.

**Principle to Be Developed:**

Combining materials that differ in texture but are suited to each other, adds interest and variety to the combination.

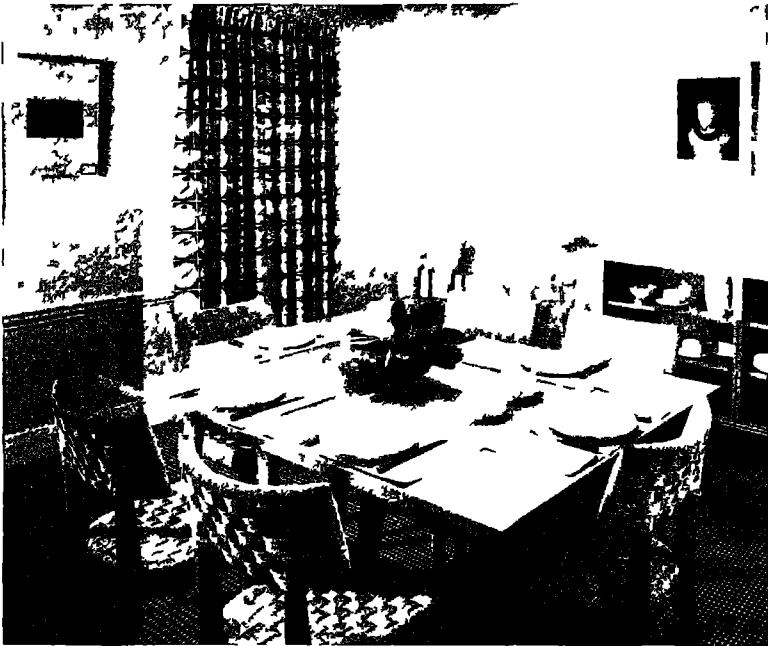


Fig 94 Pleasing Combinations of Textures

In order to appreciate differences in textures as a basis for combining them effectively, it will be necessary to provide as much contact as possible with the textures used in everyday life. Contact with many textures will acquaint the pupils with such basic facts as a rough-finished fabric seems darker and duller than a smooth-finished one and a shiny surface, such as satin, looks lighter and brighter than a rough material of the same value and intensity. Texture is influenced by the way in which light falls upon it. A smooth, firm material reflects the light and makes it seem lighter, brighter, and even harsh. In rough fabrics and pile weaves, there is a suggestion of depth caused by the way in which the rays of light are unevenly reflected. A shiny surface by reflecting light, thus attracting attention, makes the object seem larger and more conspicuous than it is. The texture of a surface is the result of the materials and the methods used in its production. The texture is also affected

by color, while colors often seem more closely related because of a sameness in texture. Figures 94 and 95.

Acquaintance with textures and opportunity to solve simple problems pertaining to their selection and combination is a natural way to develop a general law or principle fundamental to their use.

The study of texture may be introduced as follows:

1. "Interior decorators and fashion authorities recommend some contrast in combinations of the materials used in the furnishings of a room or in an ensemble of clothing. This contrast may be in the material as well as in the color. Let us compare materials and observe the differences in texture.

*a.* Several pieces of cloth alike in color but differing in texture. The samples used may be of crepe, velvet, or taffeta, and of black rather than of a color. "How do you describe the appearance of each as it is compared with the other samples?"

*b.* Several other combinations which are alike in color but differing in texture. "Write a description of the samples from the standpoint of appearance." The descriptions may be compared and summarized.

*c.* Several pieces of pottery, some highly glazed, some dull or with a mat glaze, some unglazed. "Describe the appearance of each kind of pottery as it is contrasted with the others."

2. "Compare these fabric samples of wool, cotton, silk, linen, and synthetic fibers which are alike in color. How do these materials differ from each other? What causes the apparent differences?"

3. Show two combinations of silk, as a silk crepe and a silk rep of the same color, and a silk crepe and a velvet of the same color. "Which is the more interesting combination? Why?"

4. "Why do you think Mary decided to buy a blue leather belt to match the color of her new wool dress instead of using the dress material for the belt?"

As a result of the discussions and comparisons of the fabrics used in the introductory problems on texture, the pupils will have assembled several facts concerning texture. The final conclusion with regard to successful combinations may be generally applied to problems of texture. This conclusion will no doubt approximate the principle stated on page 170.

The class will be interested in testing the conclusion they



Fig. 95. Structural Harmony and Interesting Textures  
are Characteristic of Modern Interiors

have reached. The following problems will provide opportunity to develop an ability to select and use different textures in interesting combinations. The sequence is arranged according to degree of difficulty.

5. Provide for class judgment a dress of dull crepe and pieces of silk appropriate in color but varying in texture from that of the dress. Ask the pupils to select from the samples one that would make an attractive combination with the dull crepe of the dress.

6. Provide a boy's suit and shirt. From ties of varying textures, have some members of the class select ties that are interesting in combination with the texture of the suit and shirt.

7. "One of the teachers said she wished that rough-finished plaster had been used on the walls of the new schoolhouse. She said she thought that type of finish better suited to oak woodwork than smooth plaster. Why do you think she preferred the rough plaster?"

8. "When the class was arranging flowers for the luncheon table, Ruth insisted on using some of the foliage with the flowers. Why did she think leaves should be used with the flowers?"

9. "The Browns have purchased a house in which the fireplace is all brick except the mantel. Mrs. Brown says such a fireplace makes the furnishing problem difficult. Why do you think she made this statement?"

10. Provide samples of dress materials varying in texture, such as cottons, silks, and wools, and a collection of beads of pearl, crystal, wood, silver, and composition. Ask each pupil to select a sample of material appropriate for a dress for some member of the class, decide which of the beads are most attractive and suitable, and justify her selection.

11. From an assortment of costume accessories—buttons, buckles, boutonnieres, novelty belts, collar-and-cuff sets, jewelry, and handkerchiefs—ask each pupil to select some accessory that is particularly suited to the clothing she is wearing that day. Ask her to justify her selection.

12. Repeat the problem above but substitute a number of dresses or suits for the judgment selection in place of the clothing the pupils are wearing. The pupils may work independently or in groups of two. They should justify their selections.

13. Provide for class use a collection of bowls, vases, plates, candlesticks and candles, and book ends of pewter, glass, copper, silver, wood, and pottery. Ask the pupils to select appropriate articles and make an arrangement suitable for a fireplace mantel, a desk, a small table, or a buffet.



Fig. 96. An Orderly Arrangement of Vegetables Showing Variety in Color and Texture

The completed arrangements may be judged according to suitability of texture and color, and success in balance and pleasing space relations.

14. Provide samples of natural and painted wood used in the woodwork of the home and of the furniture. Ask each pupil to choose the sample best suited for the arrangement she has made in problem 13.

15. From these menus that are nutritious, choose those that you think have the most interesting combination of textures. Notice the texture combinations of the foods you are served. What makes some combinations more attractive than others?" Figure 96.

Other problems involving judgment thinking and creative activity may be provided with the following materials used in everyday life:

- a. Costume accessories: neckties, socks, and handkerchiefs for wear with men's and boy's suits. Suiting samples may be substituted.
- b. China, glassware, and table linens for food service: for every-

day family meals, for special-occasion family meals, and for special-occasion school and community meals.

c. Home-furnishing accessories: cushions or pillows for living room, bedroom or porch use; lamps and shades; table runners; door stops; and containers for plants and cut flowers.

The choice and use of suitable textures has much to contribute to the achievement of harmony and beauty in everyday life. This study of texture is included in this book to round out or supplement the ability to use the other fundamental principles of balance, proportion, emphasis, repetition, rhythm, harmony, and color. Its presentation is in keeping with the aim to stimulate pupil awareness of the interrelations among many factors that contribute to the attainment of good design and harmony of color in everyday experiences.

## Chapter XX

### *FITNESS AND SUITABILITY*

**W**Henever problems of selection and combination are to be solved, the question of fitness, of suitability, or of appropriateness must be considered. While these are closely allied to harmony and to all the principles contributing to the attainment of harmony, they need to be as consciously considered as the more tangible principles of design.

The words "suitable" and "appropriate" are probably more familiar to high-school pupils than the terms "fit" or "fitness." However, to the young and inexperienced, any of these terms are likely to mean opinions imposed upon them by conservative people whose ideas seem very much out-of-date. For this reason, the question of fitness or suitability must be tactfully handled.

There are various phases of fitness. Many of them need not be taught as separate principles because they are so much a part of every choice or arrangement. Because it takes time and ex-

perience to develop judgment in selection from the standpoint of suitability, the pupils should consciously determine the suitability of each article whenever a choice or a combination of materials is made.

In making a balanced arrangement, there may be balance, but the articles combined wholly inappropriate for the place in which they are used or inappropriate when used together. Suitability is often a controlling factor in determining proportions, especially in deciding the scale of the articles or materials to be used together. Suitability usually determines what and how much to emphasize. Without fitness or suitability, it is difficult to secure harmony. Suitability often determines whether color shall be light or dark, or bright or subdued. Since so many factors enter into the question of fitness and suitability it cannot be lightly disposed of, but becomes a part of every lesson in which a choice must be made.

Only as the pupils' attention is directed to the element of fitness—fitness of purpose, fitness to material, fitness to environment—will they become conscious of its importance in their homes and in their dress.

It is essential in selecting materials for judgment problems that some be provided which are good in design but which are not suited to the purpose or which cannot be suitably combined. For example, if the problem is the arranging of articles on a dresser, besides the appropriate articles a number of inappropriate ones, such as fancy dolls or animals, may be provided. There may be some purely decorative vases or articles made of materials not suited to their use, such as crepe-paper candle holders. Some articles should be provided in which the textures are not suited to each other, as a pincushion of satin and lace to be used with a coarse linen dresser cover, or delicate glass with heavy pottery. If the teacher provides a variety of articles, all good in design, but some not suitable for combination with other articles, there should be sufficient materials to enable the pupils to make suitable and satisfying combinations.

If pupils are asked to bring articles from home, some inappropriate ones will probably be included in the collection.



In addition to the general emphasis upon suitability during the solution of problems in the preceding chapters, it is often desirable to develop some principles dealing with suitability of decorative design and its relation to structural harmony. However, care should be taken to see that the pupils are constantly aware that beauty is first of all dependent upon line, form, and space relations; that articles may be beautiful although they have no decoration; that undecorated articles are often more suited to certain uses than those which are decorated; and that no amount of decoration can conceal weakness of line or imperfection of space relations.

**Objectives:**

1. Interest in the appropriate use of decorated articles.
2. Ability to select decorated articles which are good in design and suited to their use.
3. Appreciation of the part that appropriate decoration contributes to the beauty of articles in daily use.

**Principles to Be Developed:**

A. When decoration is used it should follow structural lines and should be consistent with the use of the article.

B. When decorative designs are derived from nature they should lose their natural characteristics and become orderly flat pattern.

PRINCIPLE A { *When decoration is used, it should follow structural lines and should be consistent with the use of the article.*

When an object, because of its structural design, seems incomplete without decoration, some decoration may be added. However, the chosen decorative design must be suited to the article and its intended use, moderate in amount, and placed at structural points so as to strengthen the design of the object. According to *Interior Decoration* by Frank Alvah Parsons, "Decoration exists to emphasize and make structure stronger and also to add beauty to the object decorated."<sup>1</sup> Decoration

<sup>1</sup> Parsons. *op. cit.*, p. 9.

has been termed "the 'luxury' of design."<sup>2</sup> The phases of decorative design are limitless. To develop real ability in solving daily problems in which decorative design is a factor, it is highly desirable that emphasis be placed upon the simplicity and appropriateness of such designs.

There is no place that needs such emphasis more than the selection of household furnishings because of the tendency towards elaboration and meaningless decoration. The choice and correct use of small home accessories, such as vases and flower containers, will direct the pupil's attention to the right use of decoration. Such a problem is suggested here as a means of introducing the study of suitability of decorative design.

1. "For a long time we have had to borrow bowls and vases for flowers at school. The Superintendent has approved an order that we may purchase some containers for flowers. The stores are showing a varied assortment. How can we be sure that our selections will be suitable, and will continue to be satisfying?"

During the discussion of this problem a variety of suggestions will be offered, but the class will not be able to solve it without a consideration of the standards and characteristics of pleasing decorative design. Each of the following problems will contribute to that end:

2. Provide a collection of several vases, jars, and bowls which have simple decorative designs. From these, the class will see where decoration may be suitably placed to preserve the structural harmony of the article. Figure 97.

3. "Advertisers have stressed the beauty of the latest automobile models. Do you think they are more beautiful than the older models? Why? Would you think the appearance of an automobile better if it has a design painted on it for trimming? If a band of contrasting color or material is used, where do you think it would be most suitable? Why?"

4. "Why do you think this style of house and type of decoration is no longer used?" The illustration will show a house with elaborate trimming in the gables and around the porches.

5. "Which of these two picture frames do you think would be more suitable to use for this picture?" The frames may be of the same size, but one is elaborate in its decoration.

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<sup>2</sup> Goldstein, *op. cit.*, p. 5.



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Fig. 97. Silver Milk Jug and Vase  
The decoration follows structural lines.

6. "Which of these dresses would be the better choice from the standpoint of design? Why?" The dresses are the same in size, are made of a print material, and have good structural lines. The trimming on one consists of French folds of plain material placed on structural lines of the dress. The trimming of the other does not harmonize with the structural lines of the dress.

Because of previous training and experience in the use of other art principles, particularly with those of proportion and emphasis, the pupils will come to some conclusions concerning the choice and use of decoration quite readily. Such conclusions will approximate the statement of *Principle A*, page 178.

Since the main purpose of this study of decorative design is to enable the pupils to choose and use suitable decorated articles and materials, it is very important that the teacher provide a large number of judgment experiences from as many everyday sources as possible. Suggestions for such problems are as follows:

7. "On which of these plates do the decorations harmonize with the structural lines?"

8. "On which of the cups do the handles seem to belong to the rest of the cup? Why?"

9. "Which of the lamps in these illustrations has a base most suited to its use? Which shade do you think most suitable in size and shape? Why?"

10. "Mrs. M. needed a mirror for the hall. She found one like the one pictured here. It was reduced in price. Do you think it would be a wise purchase? Why?" The mirror may be elaborate in shape, highly decorated, or both.

11. "Helen has bedroom furniture to be repainted. She has seen designs stencilled on furniture or walls. They are similar to those in this collection. Do you think such designs a suitable choice? Why? Does furniture need applied decoration?"

12. "This dress needs new collars and cuffs. Which of these sets do you think most suitable? Why?"

13. "Observe the dresses in the classroom this morning. Select two which you think have suitable structural lines? Select a dress which you think has decoration suitably used. Justify your selections."

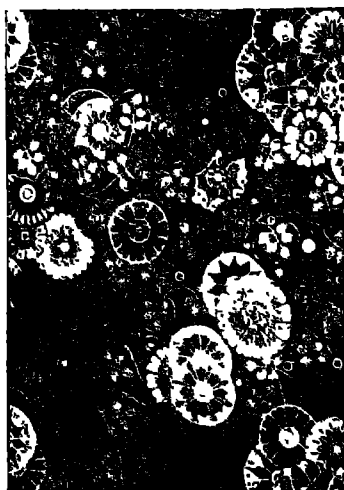
14. "Helen is chairman of the decorating committee for the football dinner. Her assistants have borrowed these containers for the flowers. Which do you think most suited for the flowers [seasonal ones] and for use on the dinner tables? Why?"

15. "Using wrapping paper, plan a luncheon set to be made of plain-colored material with colored borders appliquéd. Consider the size of the table in planning the size and shape for the runner, place mats, napkins, and the width and spacing of the colored borders."

PRINCIPLE B { *When decorative designs are derived from nature, they should lose their natural characteristics and become orderly, flat pattern.*

In the preceding series of problems, emphasis was focused upon the use of decorative design in relation to structural lines and to the use of the articles. In most of those problems, the decoration was abstract or geometric in character rather than decoration derived from nature. Since nature is the source of many of our decorative designs, it is desirable to consider designs adapted from nature before the pupils are able to select materials and objects featuring this type of decoration. Birds and butterflies, flowers and leaves, even animals and the human figure, are used rather generally in surface patterns and in other types of decoration. Decoration of this nature, to be appropriate, must be kept flat and become a part of the surface.

Many flower containers, dress and drapery fabrics, china, glassware, and wallpaper have decoration that is extremely



A



B

Fig. 98. Textiles with Floral Pattern

A. The flowers and leaves have become flat pattern against the background.  
B. All of the natural characteristics of the flowers have been retained. Because they appear to stand out from the background, they are pictures of flowers rather than a design.

naturalistic. The following problems will open the way for some consideration of the use of nature in design and will assist the pupils in the selection of suitably decorated articles and materials for everyday as well as special use.

Discussion of the problems will recall the principles of emphasis and rhythm and of decoration in relation to structure. In order that the pupils may compare the naturalistic and conventional use of nature motifs in design, the teacher will need to provide some rather striking contrasts. Figure 98.

1. "Mrs. Jones was undecided which of two pieces of drapery material to buy. A friend who was shopping with her said she would soon tire of one. The materials were quite like these two lengths. Which of these would you tire of sooner? Why?" One has naturalistic flowers and one has the same type of flowers in conventional pattern.

2. "Mrs. Brown says she likes the wallpaper in the living room better than that in the bedroom. She says the first seems to lie flat on the wall and the other does not. Do you see any reason why the

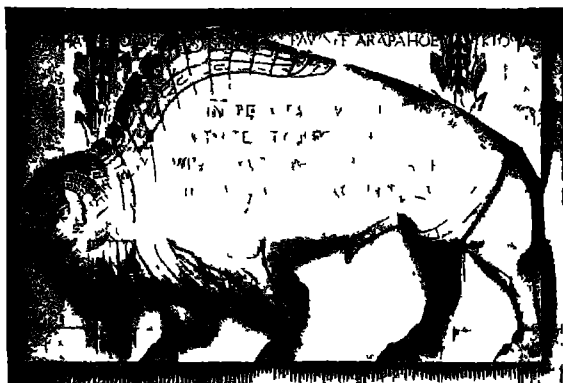


Fig. 99. Conventionalized Design  
in Architecture

Conventionalized designs of buffalo are used as decorations at the entrance of the Nebraska State Capitol.

two do not give the same impression?" Two lengths of wallpaper showing this difference in design derived from nature will be provided for class use.

For some classes, the naturalistic designs will have considerable appeal. Rather than prolong the discussion at this time, it may be advisable for the teacher to suggest that the drapery and wallpaper lengths will be displayed on the classroom wall for several days so the pupils may have an opportunity to continue comparing them and decide which type of design really makes the more lasting and satisfying appeal.

3. "Sarah is planning a stitchery design for a boudoir pillow. She is interested in designs similar to these two. Which do you think more suitable? Which will become a part of the surface and not seem to interfere with the use of the pillow? Why?" One design may be flowers in a simple cross-stitch pattern and the other a naturalistic spray.

4. "On which of the plates do you think the pattern seems to belong?" Plates or illustrations of them showing the use of conventionalized and naturalistic design will be used for this problem.

The illustrative materials, the problems, and the class discussion have all been devoted to the use of nature motif in design. Figures 99 and 100. From these experiences the pupils



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Fig. 100. Indian Palampore

A textile in which the motifs from Nature have been conventionalized and adapted into a rhythmic and harmonious pattern.

will see that there are definite standards by which one may judge the suitability of such designs. Their conclusions will approximate *Principle B* as stated on page 181.

Now that the pupils have become acquainted with *Principle B*, they should have practice in using it as a basis for determining suitability of decoration for a variety of everyday articles and materials.

5. "From these samples of dress materials, select those that have conventionalized flower designs.

6. "From textiles showing designs of children and animals from Mother Goose rhymes, decide which are better in design. Be able to justify your selection." In at least one, the figures are conventionalized and suited in arrangement.

7. "From illustrations of rugs, select those you think are very good in design. Why have you made each choice?"

8. "If you were selecting a breakfast set, which of these would you choose from the standpoint of design? Why?" Material may be borrowed or advertising illustrations may be used.

9. "Dick is planning to buy some book ends for a gift for his mother. There are many types from which to choose. There are some with animal figures to support the books, some with an Indian's head, some with children's figures, and others are models of ships. Some are of wood or metal with carved, molded, or engraved border or motif designs. Dick is undecided which to choose. What suggestions could you offer as to suitability of design? Why?"

10. "Mrs. Brown has a worn sofa. She is planning a new slip cover for it. What type of material, size, shape, and kind of decoration would you suggest as most suitable?" Illustrative materials for this problem would include samples of fabric and illustrations of slip covers.

11. "From a collection of candles, plain and decorated and varying in length, choose the ones most suited for use in each of the following kinds of candlesticks: clear glass, etched glass, china with design, brass, pewter, or polychrome."

As desired, other problems involving the suitability of decoration may be provided from the following sources:

china	dress fabrics	pottery
collar-and-cuff sets	lampshades	scarfs
costume jewelry	glassware	silver

To ensure a satisfactory degree of ability to select articles and materials which have decorative design or pattern, classroom contact with such materials is not enough. It will be highly desirable to have as much contact as possible in a natural setting. Not only should the pupils choose from classroom materials provided by the teacher, but there should be opportunity for some selection from merchandise displayed in store windows and within the stores. The pupils should be encouraged to make suitable use of decorative materials in their homes as well as at school.

Appropriate decoration is but one phase of fitness and suitability. No problem of selection, of combination, or of arrangement can be considered as satisfactorily solved until it has been judged from the standpoint of fitness and suitability.



## Chapter XXI

### *CLOTHING SELECTION*

**A** WELL-CHOSEN wardrobe consists of clothing that will give satisfactory service for the money expended; clothing that will provide lasting satisfaction because it is based on good design rather than on the latest fad which will soon be out of style and discarded; clothing that will be suitable for a variety of occasions rather than many garments, some of which are seldom used.

A thoughtfully selected wardrobe will provide suitable and attractive clothing for all occasions and will be an economic saving. Every year millions of dollars are spent on clothing, yet how little training each person has which will help in spending that money wisely! A course in clothing selection based upon sound understanding of fundamental art standards will give the shopper valuable training. It will help her choose attractive, well-designed clothing of which she will not tire and from which she will have increasing satisfaction and pleasure. The art training suggested in the preceding chapters will lay the foundation for the judgment abilities so necessary to success in solving problems of clothing selection.

The able shopper is one who can distinguish a design that is pleasing in space relations from one that has so many unrelated parts that it does not hold together as a unit; a design that is satisfying in line and amount of movement from one in which there is so much movement that it becomes tiresome or confusing; and a design that is harmonious in color from one in which the colors may be striking but unsuited to purpose. Good taste is making good choices. Good taste can be acquired. To the extent that we discriminate in terms of art standards we can develop our taste to the point where it becomes almost instinctive.

There is no other phase of everyday living that affords greater opportunity for individual practice and progress in the study of good design and harmony of color than clothing selection. The problem is a personal one and the student is confronted daily with the necessity for making selections and combinations. Each student, whether girl, boy, or adult, has garments and accessories that may be the basis for judgment training in relation to becomingness to the wearer, to suitable combination with other garments and accessories in the wardrobe, and to new garments as they are acquired.

There are many challenging problems. So many in fact that some organization will be necessary if the results from a series of lessons are to be worth while. Such organization may well begin with a clear statement of the objectives desired for the course.

### **Objectives**

1. A desire to have clothing that is good in design and becoming to the wearer as well as suited to the occasion and the clothing budget.

2. Selecting garments and patterns for garments that are good in design and becoming to the individual wearer.

3. Selecting garments and materials for garments that are harmonious in color and becoming to the wearer in color, texture, and surface pattern.

4. Selecting accessories that are themselves good in design and color and suited to the garments with which they are worn.

5. Planning daily and special costume ensembles that are good in design, becoming to the wearer in line, color, and texture, and suited to the occasion.

6. Appreciation of the contribution of suitable and becoming clothing to one's poise and appearance.

In order to select suitable and becoming clothing, it is necessary for the individual to study his or her needs, personality, and personal appearance. It is also necessary to know what constitutes an attractive and suitable costume. The needs of the pupil may be approached through a survey of the clothing the individual now has.

**Direct Application to Costume**

Some of the garments may require alterations to meet present needs. Remedial changes to make a garment more becoming may call for a change in the neckline or in the neckline treatment; a raising or a lowering of the waistline, a looser or a tighter waistline, a self belt or a contrasting belt; and a longer or a shorter skirt length. All of these changes offer excellent basic practice in judgment appraisal and creative planning. Moreover it can be accomplished with little if any financial expenditure. The important thing is to be sure the pupil sees beyond the fact that she has achieved something different to wear. If the time spent on a garment is wholly justifiable, the student must be conscious of the fact that she knows how she achieved a becoming garment, one that is satisfying from the standpoint of design and color and one that is definitely suited to her.

The selection of garments which are usable and the plans for the alteration of others will afford abundant opportunity for the application of fundamental principles of design. Planning for the selection of new garments to meet the individual's clothing needs will not only call for an application of art knowledge, but will lead into some consideration of a clothing budget. To spend money wisely will necessitate some study of textiles, so that the individual may have standards by which to judge fabrics for service as well as attractiveness in relation to price.

**Personal Qualities**

The personality of the pupil is often made the center around which is planned a course in costume selection. Overemphasis on this point does not seem wise with young girls. They are just finding themselves as individuals and their personalities are in a stage of development. If asked to decide her type, the adolescent girl will often choose athletic, dramatic, or ingenue on the basis of what she would like to be. At this time, the question of personality may be simply one of recognizing the fact that the individual is more important than clothes and that she should not be overshadowed by conspicuous and overelaborate clothing.

Each pupil should realize that her appearance is dependent upon many factors other than clothing. She should recognize the importance of posture and of good health in making one personally attractive. She should understand that cleanliness and grooming are more important than cosmetics. However, if cosmetics are used, a frank discussion of their use may insure a more successful result. The problems of personal coloring are not considered here because Chapter XVIII is devoted to them.

### **Qualities of Figure**

The individual should be encouraged to study the arrangement of hair in relation to the lines of the face. She should also study the lines of her figure so that she may know what lines to emphasize and what lines to minimize that she may appear at her very best. Here again tact will be required to spare the sensitive student from becoming too conscious of certain physical shortcomings often associated with the uneven physical growth during adolescence. She may have an unusually long neck, very long thin arms, or a decided tendency toward round shoulders. Attention should be directed to the best lines of the figure and a consideration of how to make the most of them. This will not only counteract any tendency toward self-consciousness or embarrassment but, indirectly, some problems of undesirable line may be solved at the same time. Such a method is particularly desirable because the emphasis is positive rather than negative.

The selection of undergarments offers an opportunity for the study of the lines and proportions of the individual figure. If it is possible to have silhouettographs taken, they will aid the pupils in the study of their individual figures as well as provide a check on posture. Underclothing should be selected as a foundation for the outer clothing, allowing it to follow the lines of the body smoothly and comfortably. It should not in any way detract from either the structural or decorative lines of the outer garments.

In the selection of outer clothing, the pupil should recognize her best features and emphasize them through carefully selected

structural and trimming lines as well as becoming colors and textures. In selecting garments, she will make constant application of the principles of design with which she became familiar in the earlier and more general art course. She should recognize the relation of different types of garments—tailored, bouffant, and the soft effects—to her figure and to the various occasions on which they are worn. She will make her final decisions following many carefully planned judgment problems. These will probably involve the actual trying on of various garments. Many of the clothing problems suggested in the earlier chapters of this book may be used again to good advantage at this time.

### **Choosing a Hat**

In choosing a hat to complete a clothing ensemble, the individual will need to consider structural and trimming lines as well as texture and color. She will give special attention to *Principle B* of Repetition: "Repeating a line or shape emphasizes the effect of that line or shape." If her face is inclined to be too long or too broad, she will endeavor to select a hat which does not emphasize undesirable length or breadth by avoiding any repetition of the long or broad lines. She will see that undesirable as well as desirable features will be affected by the general direction of the lines. She will realize that the amount and the arrangement of her hair is an important factor in selecting a becoming hat. She will also consider what colors and textures in hats are most becoming to her and are most suitable for various occasions. Another important consideration in selecting a hat is whether the general style, texture, and color will combine well with the dresses and coats with which it will be worn. Each pupil will make her decisions, with the help of the class, after trying on hats varying in shape, size, color, and texture.

### **Accessories**

In choosing costume accessories, there is further opportunity for judgment training in the application of the principles of design and color to the daily choice of articles from those on

hand, as well as to the purchase of new ones. The individual will need to consider the combination of various textures. She will be confronted with the problem of the suitability of each article to the materials of which it is made, to the occasion for which it will be used, as well as to the suitability of its decoration to its use. In the selection of gloves, shoes, and hose, color and texture are important. However, if decoration is used, it must be considered in relation to structural lines and to suitability. In choosing jewelry, beads, buttons, and buckles, suitability may be the controlling factor, although color and design must have due attention. Handkerchiefs, scarfs, and boutonnieres are usually selected from the standpoint of color. Suitability of texture, size, and design are also important. The selection of accessories is one of the final problems in a course in costume planning or selection.

### **Collecting Materials**

So that the pupils may have a variety as well as an abundance of material from which to make selections and combinations, each pupil may be asked to bring some of her personal possessions and the teacher may borrow additional articles from the local stores. If tactfully approached, the merchants are usually willing to coöperate by loaning articles for class use and by welcoming the class to the store.

If a visit is made to a local store or to a neighboring town, details concerning the visit should be carefully planned in advance with the merchant or those in charge of the department to be visited. Often an exhibit may be arranged in a store window by the class or a group of pupils. The exhibit may demonstrate suitable costume combinations for various uses or occasions. It will offer an opportunity for the application of design principles in the combination and arrangement of the articles. An exhibit at a fair or a bazaar offers similar opportunities. After the pupils have gained some ability in costume selection, they will enjoy carrying out some project as suggested above. They may plan a style show or, better still, a playlet in which they show various costumes for different occasions and in

which the basic art reasons for each costume ensemble are emphasized. The course may be terminated with a tea, with an exhibit, or a demonstration featuring some of the points gained from participation in the course.

Such training in clothing selection requires careful planning. It requires time and diligence to secure the necessary materials. It requires considerable tact on the part of the teacher to prevent unnecessary, even unkind, criticism of the personal appearance or the clothing of some members of the class. Yet class criticism can be constructive and helpful. Such criticism is invaluable. The approval or disapproval of the class as a whole, justified by art reasons or principles, will be a most effective influence in counteracting the appeal of what is merely popular and faddish.

### **Confusion of Terms**

Clothing problems are often accentuated by the fact that several words, long associated with clothing selection, are used more or less interchangeably. The words are style, fashion, mode, vogue, fad, and craze. Until we are sure of the meaning of each they are of little use to us in our attempt to choose suitable and becoming clothes. Until we understand them, we do not know whether or not they are equally significant. We are not sure which one will be of the greatest use to us in our endeavor to be suitably and becomingly dressed. We do not know who or what is responsible for the existence of each of the terms. We are not sure whether it is better to be in style, in fashion, or to follow the latest fad.

### **Style**

Style is probably the term that has been known for the longest period of time. Style implies something that has come to be approved through usage. Approved usage has given an element of stability to a style. Approval also suggests acceptance as long as a style conforms to conditions and customs of life. Until women became interested in politics and began to lead more active lives, they wore long skirts, heavily boned

corsets, and other tight-fitting garments. With the new freedom such garments disappeared, they were no longer in style. As soon as houses were built so they could be uniformly heated the innumerable petticoats and other warm garments went out of style. They were no longer needed. Likewise, improvements in facilities for travel affected style in costume.

There are styles in architecture, literature, and painting as well as in costume. Each is affected by significant changes in social customs, as well as in mechanical inventions and developments for manufacture, for transportation and for communication.

### **Novelty Designs**

Rage, fad, and craze are probably the newest terms. Each implies a short-lived enthusiasm. Anything that may be designated as the rage, a fad, or a craze is characterized by some novel or striking quality which like burning paper, flames high for a time then rapidly dies out. Only the individual who can afford many garments and accessories can afford to follow fads closely. Even then she has no assurance that because she is following a fad she is suitably or becomingly dressed.

A fad is quite likely to be most evident in some costume detail as the surface pattern of a fabric, the kind of applied decoration, and the type of costume accessory. A fad may be created as the result of some social, historical, tropical or military influence. Feathers are used almost exclusively one season, beads and flower trimmings at others. Each soon loses its appeal if it becomes so popular that it is too much in evidence. This is especially true if it is adopted by too many people irrespective of suitability to the age of the wearer or to her figure.

Fashion, mode, or vogue may be considered the middle ground between style and fad. Fashion is the prevailing trend in dress design. It reflects changes in a style but is neither so extreme nor so popular that it has turned into a fad. Social and economic changes affecting style offer the opportunity for the creation of fashion. Manufacturers and sales managers of ready-to-wear merchandise take advantage of these opportuni-



ties so successfully that few of us can resist the influence of fashion exponents who make us believe we must conform to what the mythical "they" are wearing and using each season. None of us is required to have a part in turning a fashion to a fad, yet so subtle is the magical influence of that mysterious "they," many of us are unconsciously contributing to that end. It has been said that "Fashion has little relationship to art for the reason that fashion is controlled not by creative persons who are interested in raising our aesthetic standard but by commercial interests who seek to create new styles for business reasons."<sup>1</sup>

As we look at the problems of clothing selection critically, we realize that design for costume must be adapted to the individual if it is to be successful. Only the basic art standards of beautiful line and proportion, harmony of color, and suitability are reliable guides in choosing from the offerings of style, of fashion, and of fad.

Successful teaching of clothing selection stimulates the teacher and her pupils to make the most of the clothing on hand. It is positive and encouraging. It does not make the individual self-conscious or dissatisfied. It enables the pupils to appear at their best in their daily ensemble of clothing as well as in their clothing for special occasions. Such a course will be most adequately judged by the results as evidenced in the daily practices of the teacher and her pupils.

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<sup>1</sup> Cheskin, Louis, *Living with Art*. Chicago, Ill., A. Kroch and Son, 1940, p. 148.

## Chapter XXII

### *HOME ARRANGEMENT AND FURNISHING*

**A**merican homes should be attractive, even beautiful. In no other land is there such an abundance of suitable home-furnishing materials, much of it available at very low cost. Instead, there are far too many dull, drab, uninviting, and inconvenient homes. Sometimes the condition is recognized but passively accepted. Sometimes the condition is not even recognized. Yet nearly every girl and woman anticipates the time when she will have a beautiful and comfortable home.

On the one hand, it is discouraging to consider the numbers of women who think that the attainment of an attractive, inviting, and livable home is dependent upon the amount of money one has to spend and that, until there is sufficient money, little if anything can be done to better existing conditions. On the other hand, the fact that many women are constantly asking for assistance with their problems of home arrangement and furnishing indicates a desire to do what they can even though present financial resources for such expenditures may be so limited as to be almost nonexistent. The teacher of courses that treat of the home and its furnishings should be challenged to provide a practical educational experience for all of her students whether girls and boys, the homemakers of the future, or adult students.

Such courses have had a variety of titles. Home Planning, Home Furnishing, Home Arrangement, Interior Design, Interior Decoration, and Home Improvement are probably most used. From some standpoints, the title is not of paramount importance. From other standpoints, a title may be very significant. It may be suggestive of a worth-while experience or of a desirable procedure. Or, by its very implications, it may center classroom

emphasis upon some relatively unimportant phase of study. But irrespective of title, it is the content of the course and the manner in which it is presented that is of greatest significance. To insure the most desirable course content, it is well to set up the general objectives that will best meet the needs of the group who is to participate in the learning experience. With these clearly established, it will then be easier to select a title that is definitely related to the course content.

The title used for this chapter was selected because first of all it is consistent with the objectives set up as worthy of attainment.

### Objectives

1. A desire to have the home an attractive, convenient, and inviting place for each member of the family.

2. Making the most satisfying use of the home-furnishing materials now in the home by:

- a. Arranging the furniture, equipment and accessories so they are attractive, as convenient as possible, and suited to the needs of the different members of the family.

- b. Making suitable slip covers for worn furniture.

- c. Refinishing pieces of furniture that are worth the time and effort.

3. Selecting new furnishings and accessories for the home that are suited in color, size, design, and texture for the intended use.

4. Making suitable and harmonious combinations of newly purchased pieces of furniture, accessories, and textiles with those already in the home.

5. An appreciation of a home that contributes to happy family living by being as attractive, convenient, and inviting as possible.

*Home Arrangement and Furnishing* was selected as the title of this chapter because each word in it centers directly upon two very fundamental procedures in the attainment of a comfortable, convenient, beautiful, and livable home. One is that of arrangement. The other is that of furnishing. The first sug-

gests something to be done immediately. The other suggests a continuing experience.

Classroom and home experiences that live up to the title of Home Arrangement and Furnishing will inspire the girl and the adult student to do something now to make her room or her home more attractive, more livable, and more convenient. Immediate improvement is often produced by suitable rearrangement of pieces of furniture. Sometimes it is produced by the elimination of unnecessary furniture or accessories. Neither operation necessitates any expenditure of money. Time, energy, and a thoughtful consideration of the possibilities presented by each room and its furnishings can yield satisfying results. The teacher should do all she can to further immediate remedial practices, particularly those that do not require expenditures of money, because the longer one lives in drab, uninteresting, and inconvenient surroundings the more passively such conditions are accepted. The individual may become so indifferent to unattractive surroundings that any urge toward home improvement at some more opportune times dies before such time arrives.

### **Employing Art Principles**

A successful unit in home arrangement and furnishing is built upon ability to use fundamental art principles as tools in solving a variety of everyday art problems. For example, before the average individual can choose and combine suitable colors or textures she should be able to decide why some combinations are satisfying and harmonious while others are not. Before she can make satisfying arrangements of furniture and accessories she must first be able to distinguish between combinations that are pleasing and those that are not. Furthermore, if she recognizes the underlying art reasons in each case, her decisions will be made upon a reliable basis by which she may check the validity of her judgment. Thus she will be less inclined to be unduly influenced by a momentary whim, by fashion, or by some unusual feature that attracts her attention. To the extent that she can justify each tentative choice by some art standard

rather than personal liking, her judgment ability will be strengthened.

An art training such as has been suggested in the preceding twenty chapters will provide a desirable basis for discriminating judgment in the selection of materials and furniture for the home, in the grouping of accessories and furniture for livable units in the home, and in the making of certain articles of furnishing for the home. Practically all of the art principles presented in the preceding chapters will be used at some time in solving the problems encountered in making the home as attractive and livable as possible. The student who is readily able to recognize articles and materials that are harmonious in color, suited in size, shape, and texture to each other, and that possess a satisfying surface pattern will make more rapid progress in solving the problems of home furnishing than the student who is not acquainted with standards of good design and color.

### **Background Planning**

Just as the photographer feels the need of a suitable background for his picture, the homemaker should feel the need of a suitable background for her room. The photographer plans a background that is less important than the person or objects seen against it, and at the same time one that shows them to good advantage. The background of the room is even more important because against it a picture is arranged, but a picture in which many things appear and people come and go.

Ceiling and floor, walls and woodwork are the background of the room. These should hold their place as background and not attract undue attention. If they are strongly contrasting either in color or in value, they may make the decorating problem difficult. This often happens when natural wood is stained and finished much darker than the walls. When the woodwork is objectionably dark or prominently grained, it may be necessary to remove the finish and begin over. The wood may be treated with a bleach, it may have white lead rubbed into it before finishing, or it may be painted to harmonize with the walls in value as well as color.

*Walls.* Light walls reflect light and add to the pleasantness of a room. Neutral walls and woodwork provide a quiet background for color in the furnishing of the room. Neutrals have a wide range from pale off-whites and creams, through the ivories and beige, to those with a slightly pinkish or greenish cast, warm neutrals and cool neutrals, chalk white, and neutral gray. The neutrals of today are not dull and drab but light and fresh appearing. A soft-colored wall often adds interest to a room and may help tie the color scheme together. Dark walls absorb light. With dark walls the finished result is apt to be depressing unless the selection of colors and furnishings is rather unusual.

Whether the walls of a room are painted or papered is usually a personal choice. If wallpaper is used, a quiet pattern, one in which there is not too great a contrast of value or too strong color, will keep its place as a background. A very decorative paper may be used if the furniture has simple lines, the curtains are of plain material, and everything is subordinated to the walls. Even then it is a difficult problem for the inexperienced person. Emphasis is important in choosing a suitable background, keeping in mind that it is not usually the background of the room which is emphasized. The concepts of value will also be useful in studying backgrounds. Figure 101.

Practical problems for the pupils, either at home or at school, may involve the selection of color for walls and woodwork. It may even necessitate the mixing of paint in order to procure the desired color. The actual painting of walls and woodwork or even of furniture in any considerable amount is not only time-consuming and fatiguing but may have little educational value. The problems that consist largely of manipulative repetition have little to offer as educational experience after the technique has been mastered. It is true that such problems must be completed sometime but not necessarily by the pupil or within classroom time.

*Floors.* The same principles of emphasis and value may be applied to floors as part of the background of the room as to the walls and woodwork. If dark rugs are used against light



PHOTO BY MATTIE EDWARDS HEWITT

Fig. 101. Balanced Arrangement of Furniture in a Hall

The plain carpet makes a pleasing contrast with the repeated pattern of the wallpaper.

floors, the sharp contrast calls attention to the floor and makes it too important. Strong contrasts of dark and light in the pattern of a rug or patterns which are so rhythmic that they seem to produce movement are often disturbing. Near values in a close, all-over pattern or rough texture in carpeting provide pleasing backgrounds that stay quiet on the floor. The floor itself is more pleasing if finished in about the same value as the rug and in a dull color rather than the strong orange cast so often brought out in finishing oak floors.

Small scatter rugs, if about the same value as the floor, produce a background that is unified rather than each rug appearing as a separate spot on the floor as sometime happens when near values are not maintained. If small rugs are used, the result will be more pleasing if each rug is so arranged that it follows the structural lines of the room or is in such relation to a



PHOTO BY MATHIL EDWARDS HEWELL

**Fig. 102. Harmony of Line in the Arrangement of a Bedroom**

The beds and the rugs follow the structural lines of the room, the pictures are well spaced; and the simple curtains are suited in texture and arrangement to the room.

piece of furniture that it becomes a part of that arrangement. Figure 102. Planning the design and color scheme for a woven, hooked, or braided rug is a nice problem in proportion, balance, and structural harmony. The value relationship of the various colors and the relationship of the rug to the floor is perhaps more important than the colors themselves.

*Curtains.* Curtains are often treated as part of the background of the room, and kept closely related in value to the walls and woodwork. When they are used as background they are usually hung in long straight lines with plenty of material to produce ample folds even when the curtains are drawn across the windows. If figured materials are used, the curtains will still remain a part of the background if the figure is not too bold in color or in value contrasts. Interest is often achieved with textures or with a decorative pattern in the weave of the material. The curtains may, on the other hand, be the outstanding note



in the decoration of the room. In that case they are chosen for the combination of colors or for the interesting pattern. Since the curtains hang in folds, the pattern should be one that is still interesting when in folds. If the pattern has a definite repeat, care must be taken to insure the matching of the repeat in the pairs of curtains and also in the curtains at the different windows. If there are a number of windows in the room, it is usually better not to use figured curtains because of the great amount of pattern there will be in the room.

Many rooms are more attractive with simple glass curtains than with the windows heavily draped. If there is a pleasant view from the windows, casement or draw curtains that reveal the view during the day and that may be drawn at night, or during the day to exclude strong sunlight, are perhaps the best choice. Curtains that end at structural lines such as the window sill, the bottom of the apron, or at the floor are more pleasing than those that end most any place on the way to the floor. The type of windows and the other furnishings in the room will determine whether the curtains will be window length or to the floor. In the past, curtains to the floor were used only in formal rooms. Usually the texture was rich and the quality unmistakable. Today, curtains to the floor have achieved a simplicity in their simple, ample folds that make them equally suited to the room that is less formal. Their texture and quality should also be suited to the room and its furnishings.

Curtains need not be expensive to be attractive. Many inexpensive materials are interesting in color and texture. If these are carefully cut, accurately tailored, and simply hung, they will hold their place as background in the decorative scheme.

*Window Shades.* If draw curtains are used, window shades may be dispensed with entirely or rolled high when not needed. If window shades are used, color must be considered both from the inside and the outside of the house. It is particularly desirable that uniformity of color be maintained on the outside.

Venetian blinds have their place, but they are often used when they are not needed for privacy or to subdue the light. They are likely to shut out too much light or to exclude a



Fig. 103. A Room Arranged for Work or Study

pleasant view, and yet, since they are often unattractive when pulled up, the tendency is to keep them lowered at all times.

### **Furniture**

While a suitable background is one of the important features of an attractive and livable room, a thoughtful rearrangement of furniture is perhaps the logical starting place in a room which already exists. If the room is treated as a design problem, the furniture will be arranged first of all in an orderly manner. Applying the principles of balance, each side of the room will be studied in relation to the room as a whole and a feeling of rest and equilibrium maintained. The arrangement of furniture in relation to the structural lines of the room produces order and freedom from disturbance. Structural harmony is achieved when the larger pieces of furniture are placed parallel with the walls. Chairs and small tables are usually placed where they are most conveniently used. If furniture is arranged in groups that are logically used together, a room is more likely to be convenient, restful and inviting. Figure 103.

In selecting furniture, the principles of proportion are of major importance. Often pieces are selected which are too large for the room or for the wall space they are to occupy, frail tables are placed beside bulky chairs, or the divisions of space are uninteresting. Furniture should be reserved in rhythm of line and in applied decoration. Grace of outline, suitability to the room in which it is placed, good workmanship and finish of the wood, interesting color and texture in upholstering material, and restrained use of pattern are important factors in furniture selection.

### **Accessories**

Interest is added to a room in the careful selection of accessories. Lamps, book ends, flower containers, and pillows may be decorative as well as functional. Growing plants may be considered as accessories and, if used, their selection and arrangement are important. A more unified effect is produced if they are of the same general character and in similar pots. A few plants suitably placed will contribute far more to a room than large numbers used indiscriminately. Often a single plant or a group of two or three "companion" plants will be more effective than a massed arrangement. A single blooming plant in a suitable container may contribute as much to a unit arrangement of furniture as a picture. In addition, the plant provides a feeling of freshness and life to the unit and to the whole room. The effect of a window in which plants and vines are arranged should be judged from the standpoint of its contribution to the outside appearance of the house as well as the inside.

Sometimes bits of pottery or glass are displayed in windows. These also should be arranged from the standpoint of their appearance outside the house as well as inside. A few choice pieces, pleasing in their color and texture relations to each other and suitably arranged, may make a contribution to the appearance of the window, to the outside of the house, and to the room in which they are displayed. Such arrangements should be changed frequently. From time to time they should be dis-

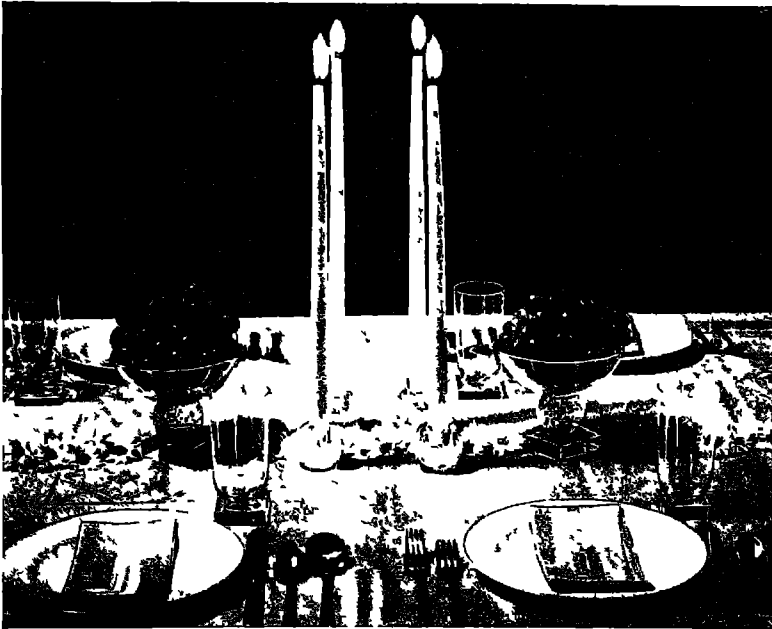


Fig. 104. Simplicity and Harmony in Party Service

pensed with entirely. Sometimes a window display of plants, pottery, glass, or combinations of them is planned to shut out an undesirable view. To be successful, the arrangement must neither attract undue attention toward the view nor be so massed that the window appears crowded or cluttered. Only objects that are beautiful in shape, in texture, and in color should be subjected to the full clear light that comes in through a window. Even then, their arrangement must be balanced, pleasing in space relations, and harmonious in color and in texture.

The selection of each accessory, large or small, is an art problem usually involving several art principles. There are no surer standards for wise selection than the principles of balance, proportion, repetition, rhythm, harmony, and emphasis. The use of accessories should determine their general size and shape. Figure 104. Their color, texture, and any decoration

should be consistent with their use and suited in harmony to the place in which they are used.

### **Pictures**

Just as many and varied accessories cause a feeling of confusion and unrest, many and varied types of pictures mar the feeling of harmony that is so desired in a room. Pictures hold their place in the decorative scheme through their color, mood, pattern, and carrying power. These are more important than the subject of the picture and certainly more important than any story the picture may try to tell.

Both the selection and hanging of pictures involve a number of design principles. The proportion of the picture in relation to the space in which it is hung needs to be considered. The pleasing relationship of the picture to the space is lost when a small picture is framed and hung in a large wall space; when a long, narrow vertical picture is hung in a horizontal space; or when a horizontal picture is hung in a narrow vertical space. Two or three pictures may be hung in horizontal or vertical rows, thus forming a group which will conform to a vertical or horizontal wall space. When pictures are hung in pairs or in groups, the repetition of the same size, shape, and general character of the pictures will produce an orderly and satisfying arrangement. Figure 105. They will, of course, need to be hung in vertical or horizontal lines to maintain structural harmony. If they are stairstepped or hung in diagonal lines, the eye is led out of the space and the feeling of harmony with the space is lost.

Pictures may be used in a room for emphasis. Emphasis is more readily achieved if pictures are hung in relation to a piece of furniture, over a mantel, sofa, table, chest, or perhaps a chair, and rather low on the wall. Emphasis is secured also in the selection of pictures that are in themselves interesting and that are forceful enough to hold their place in the whole decorative scheme. Emphasis often is lost when a picture has no carrying power. This may be the result of no large masses, no strong value contrasts or definite color, and the picture is only inter-

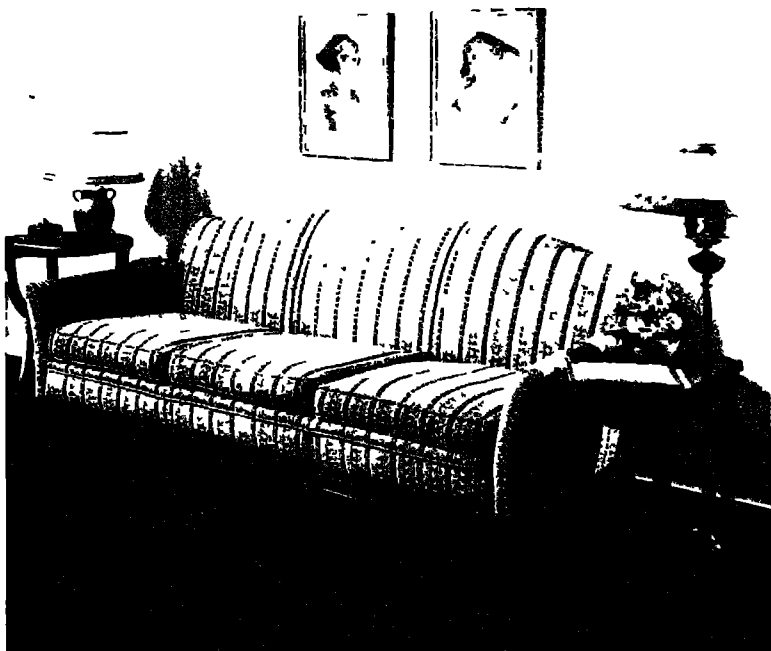


PHOTO BY MARGARET BONINI FOX

Fig. 105. Drawings by Franz Holbein, Hung Low  
Over a Sofa

The pictures are framed in natural wood with attention given to space relations in frames, margins, and hanging.

esting or plainly seen when viewed from close range. Emphasis is sometimes too compelling. If there is a strong value contrast between the frame and the picture or the frame and the color of the wall, the frame may seem more important than the picture. A frame may be made of molding finished in the natural color of the wood or stained so there is a pleasing relationship in color and value between the frame and the wall on which it hangs. If the wires by which a picture is hung are kept parallel rather than in diagonal lines forming a V at the point of support, harmony of line will also be maintained. Unless a picture is heavy and needs the wires for support, a simpler, neater effect is achieved by hanging it invisibly on small hooks or nails back of the picture.



Fig. 106. The Arrangement of Books and Accessories is a Problem in Design

### **Design Is Basis of All Problems**

Problems in home arrangement and furnishing are problems in design and should be treated as such. Figure 106. The homes in which we live are too important to be subject to the whims or emotional reactions of some member of the family. The pupils need specific training to be able to meet satisfactorily these and related problems. This training may be in the nature of projects which are planned and carried out by the pupils. The class period may often be spent in planning either school, home, or community projects. This planning may include the recalling of art standards established in the earlier and more general course, but it should also provide opportunity for further judgment training and for actual classroom manipulation as needed. For example, many of the problems suggested in the more general art course in the preceding chapters deal with the selection

or arrangement of accessories. At one time, the problem may have been to determine which of several lamp shades is most pleasing in proportion for a certain lamp. In the study of harmony, the selection of a shade may again have been considered from the standpoint of structural as well as decorative harmony. In this more-inclusive unit on home furnishings, the problem of choosing a shade for a lamp involves not only judgment of proportion and of structural and decorative harmony but also of color, of texture, and of fitness—fitness of material to its use and to the place in which it will be used.

The classroom may offer possibilities for a more attractive arrangement of furniture, certainly for the selection and arrangement of a few well-chosen articles which will make the room more attractive. The judicious placing of a screen will not only serve to break up a long wall space, but will provide a suitable background for a colorful print above a small table on which some books and flowers or a potted plant may be arranged. Every classroom offers interesting art problems. Often there are new curtains to be selected. If so, the problem not only involves the selection of the material but the planning and hanging of the curtains, considering attractiveness and use. If there are pictures in the building, they probably offer opportunities for experience in spacing and hanging.

### **Real-Life Projects**

Some of the simple problems a pupil may work out in her own room are arranging articles on her dressing table, study table, bookcase, or end table, refinishing and painting small pieces of furniture; selecting or planning and making curtains, a bed spread, bureau scarf, rugs or pillows. Figure 107. Selecting pillows or the material for them offers a splendid opportunity for stressing the use of restraint and a checking up on the suitability of materials and appropriateness of design. Slip covers will not only improve the appearance of an unattractive chair but will contribute to the attractiveness of the entire room. If old furniture is to be refinished or painted, it should be selected because it is beautiful in line and proportion, in material or work-





Fig. 107. Harmony of Form and Line

manship, not simply because it is old. If it is not beautiful but must be used anyway, it may be improved by the use of a saw and chisel, by lowering heights, removing rockers, or eliminating fancy scroll work, glued-on decorations, or unnecessary projections. The nicer woods, such as mahogany, maple, walnut, or cherry, lend themselves to refinishing and, if the pieces of furniture are good in design, they are well worth the time and effort expended. If the wood is not worth refinishing it may be painted some color which will add an attractive note to the room. If an ordinary looking or even ugly piece of furniture must be used, it may be improved with judicious padding and an attractive slip cover. Problems similar to those in the pupil's own room may be carried out in the hall, the living, or the dining room. Figure 108.

If community projects are undertaken, they should be quite simple. The mistake is often made of attempting a difficult project before the class has had sufficient training and experi-



PHOTO BY MARIE EDWARDS HILWITT

Fig. 108. A Colonial Dining Room

ence to complete it satisfactorily. The furnishing of a Better Homes house may be undertaken with a class of older pupils but it is too difficult a project for pupils with limited experience. They may, however, assume the responsibility for one room, such as a bedroom for a girl or boy. Whether furnishing one room or a whole house, much of the success of the project will depend upon the preliminary planning. This planning and the use of real materials should begin long before the final furnishing of the room. Lengths of materials may be borrowed from the stores in order that the pupils may become familiar with different materials, textures, and patterns, and that they may plan the color harmonies to be carried out in the room. Various accessories may be assembled and arranged by the pupils in suitable groupings for a mantel, dresser, bookcase, or table. The curtains, covers for dressers and tables, the bedspreads, cushions, and pads for the seats of chairs may be planned in advance. Of course, the final selection of colors and materials should be done after they have been tried out in the rooms in

which they are to be used. The pupils may furnish a model room in some store or arrange a store window with furniture and drapery material to suggest a room.

Other community projects that may be carried on by a class or by individual pupils are the arranging of flowers in churches, the hanging of pictures in clubrooms and public buildings, and the selecting and planning of curtains for a public restroom. The beautification of the community in general may be one of the aims of the course.

### **Model Furnishings**

If miniature furniture and cardboard models of furniture must be made use of in those isolated school communities without access to stores and shopping centers, the teacher must ever keep in mind that this is merely a step in the development of pupils' ability and can never be satisfactorily substituted for working with real furniture. Until the pupils have had an opportunity to work with actual furniture and home furnishings, they can never have a true conception of the problems involved and the satisfying effects that can be achieved. Whenever miniature furniture is used, it should be supplemented by working with schoolroom furniture and, whenever possible, with furniture in the homes of the pupils and of the teacher.

### **Period Styles**

A consideration of the possibilities in a unit on home furnishings usually involves the question of period furniture. The usual justification offered by teachers for a study of period styles in furniture is that of training for selection. Such justification is based upon a future need, so tends to defeat its own purpose. An art training that is of greatest service to adolescent youths is one that enables them to better meet present daily art problems and develops powers of discrimination. To the extent that examples of period furniture exemplify all that is desirable in design and suitability to use, they may be used as illustrative materials in the development of judgment ability. But any detailed study of period furniture from the standpoint

of recognizing types and styles is not only too advanced for the students at this time but will probably be so time-consuming as to interfere with the development of real ability to arrange the present home furniture and accessories to the best possible advantage.

The success of a course built around actual problems in selecting and arranging furniture and accessories for the home, the school, and the community rests largely with the teacher. She must secure the coöperation of the mothers, of the local merchants, and, in fact, of the whole community. She must choose worthwhile projects, projects which stress working with real materials in real situations. She must plan carefully classroom problems preliminary to the larger undertakings, also for field trips and visits to local stores.

The teacher's task is to provide opportunities for planning, selecting, and using home furnishings in true-to-life situations. She must be ever mindful of the fact that attractive units of furniture and simple classroom accessories can contribute an effective influence in the teaching of art.

## Chapter XXIII

### *CREATIVE PROBLEMS*

A **DESIRE** for activity on the part of the pupils, plus some pre-conceived idea that enrollment in an art class involves technical expression, makes it advisable to give some consideration to the types of creative problem that may have a place in the everyday art program.

Such problems are variously designated as creative, construction, manipulative, craft, and laboratory. Any problem, regardless of general title, that is worthy of inclusion as an educational experience will offer a challenge to the creative thinking and planning ability of each pupil. The term "creative" problem is used in this book with the thought that the title carries with it the greatest implication of desirable achievement.

Creative problems may be divided into two types. One type involves creative thinking and planning with little manipulation of materials and articles. If there is manipulation, it is limited to assembling articles and materials into combinations and arrangements. This type of creative problem has the most natural relationship to the individual's everyday life. The other type also involves creative thinking and planning but the manipulation of materials is such that actual construction of a product is one result and acquaintance with new techniques or processes of construction is another result.

### **Creative Thinking and Planning**

The creative problems suggested in the preceding chapters of this book are of the first type because they provide the practice in judgment, selection, and creative planning that is so essential to success in solving everyday problems of design, color, texture, and suitability. The making of a costume ensemble from garments and accessories is a creative art problem that requires the best use of one's knowledge of color and design. It is a very flexible problem. It permits of change, even improvement, with little expenditure of time and effort and without waste of materials. The same is true of other creative problems such as the assembling of accessories with a piece of furniture, setting the luncheon or dinner table, or arranging flowers. Each activity involves judgment selection and creative thinking. Each requires some time and effort, but no new or special techniques or processes of construction must be mastered. A minimum of time will be spent on repetitive processes. Each offers valuable experience from the standpoint of color and design. There is little opportunity for disappointment in a finished product that is not in a permanent form. It cannot be constantly appraised in terms of the way it was supposed to look. A series of creative experiences of the type just described will be invaluable as background training for participation in the second type of creative problem which involves construction in the manufacture of a new product.

### **Manipulation and Construction**

Throughout the problem series suggested in previous chapters, emphasis is directed towards developing, in the pupils, powers of judgment selection and of creative thinking in planning for the use of everyday materials, so the results will be beautiful and satisfying. Most of the problems are of the simplest type involving the application of but one specific art principle or several closely related principles that have been clearly established in previous lessons.

It is anticipated that each teacher will give careful attention to the selection of additional problems of construction that may be introduced from time to time into the art course. In all cases, the article to be constructed should be carefully analyzed for the art information and manipulative skill which the pupils must have if the resulting product is to be satisfactorily and more-or-less independently executed by the pupil. Far more important to the pupil than the acquisition of a new possession for herself or her room is the training in judgment that can be provided by the selection of suitable and necessary materials for the article to be made; by the planning of its size, shape, and other proportions; by determining the kind and amount of decoration that will be suitable; and by planning for the successful completion of the article. Each article under consideration as a possible class problem should be carefully evaluated upon the basis of the need the pupil has for it; the suitability of the chosen article for the place in which it will be used; the amount of time that will have to be expended in its construction; the effort and technical ability required of the pupil; the kind of educational training the pupil will receive in relation to the time spent; and the cost of materials in relation to the value of the finished product. In many cases it will be far more desirable, from the standpoint of training and economy, to have the pupil who needs a lamp shade for her room select a commercial product, one that is good in design and color, suitable in size, shape, and texture for the lamp, and within her budget, than to let her spend time, effort, and money, only in the end to achieve a mediocre or unsatisfactory product. It is true that

technical achievement comes with practice; but, for the pupil who is only average in manipulative ability and creative imagination, success in construction is so long delayed that interest is dulled and, instead of the joy in creation, as there should be, there comes a sense of discouragement and an attitude of indifference toward art and the possibilities of an art training.

An everyday art course offers abundant opportunity for progress of the individual according to his or her individual interest, needs and ability. The following chart is offered with the hope that it will serve the teacher as a means of assisting each pupil choose the creative problem most suited to individual needs and ability.

### CREATIVE PROBLEMS

ARTICLES AND TECHNIQUES	DESIGN PROBLEMS	CONSTRUCTION PROBLEMS <i>Planning; Selecting; Manipulative Processes</i>
1. COSTUME ACCESSORIES collar and cuffs, belts, pockets, purses, scarfs, aprons.	proportion, color, texture, suitability.	Planning scale of article, suitable construction, and appropriate decoration. Selecting materials suited in texture and color for the costume. Manipulation: cutting, sewing, applied decoration. See 4.
2. HOME FURNISHINGS <i>a.</i> luncheon sets, place mats, table runners, dresser scarfs, curtains, bedspreads, pillow tops.	proportion, color, texture, suitability.	Planning length to width, hems, or borders. Selecting materials suitable in texture and color for interest and serviceability. Manipulation: appropriate construction processes and applied decoration. See 4.
<i>b.</i> painting and refinishing furniture.	color, texture, suitability.	Planning to meet a need, considering time, effort, and value of finished article. Planning color or color combination or other surface finish. Manipulation: preparation of furniture for painting or refinishing. Preparation of paint or other refinishing materials. Application of paint or finish.

(Continued on page 217)

ART., TECH.	DESIGN	CONSTRUCTION
<i>c.</i> slip covers.	proportion, color, texture, surface pattern, suitability	Planning materials, color, texture, construction processes for serviceability and suitability. Manipulation cutting, fitting, tailored construction
<i>d.</i> rugmaking.	proportion, color.	Planning materials for texture, color, suitability, and serviceability. Planning method of construction Manipulation construction suited to material.
3. CHILDREN'S TOYS		
<i>a.</i> cloth dolls, stuffed animals.	proportion, balance, color, texture, suitability.	Planning materials attractive in color, suitable and serviceable in texture Interesting use of materials for hair, eyes, and tails, and for costumes Adapting patterns. Manipulation suitable construction processes.
<i>b.</i> wooden toys, block form or jig-saw, painted.	proportion, color, balance, suitability.	Planning size, shape, and construction suited to material and use Planning color or other finish and suitable applied decoration Manipulation technique or process suited to materials used
4. APPLIED TEXTILE DECORATION		
applique, block printing, crocheting, darned net, knitting, stenciling, stick printing, stitchery, weaving.	repetition, proportion, harmony, color, texture, suitability.	Planning materials and colors suitable to finished product Planning method of construction that will contribute to appearance of finished product. Manipulation mastering the required technique.

In order to insure satisfactory execution by the pupils in the problems requiring construction, the teacher must first be able to perform successfully the various techniques that are required. Unless she is able to do this, she can neither estimate the effort that will be required of the pupils nor will she be able to demonstrate the techniques so necessary with unskilled pupils. The teacher who carefully analyzes each potential problem of construction and who introduces it so that it serves as a challenge to the pupil's best thinking and manipulative efforts is making the problem not an end in itself but a desirable educational experience in the art training of her pupils.



## Chapter XXIV

### *ART APPRECIATION*

**A**RT APPRECIATION, as stated in Chapter II, is of two types, emotional and intellectual. The emotional appreciation of art comes through the pleasure and satisfaction one derives from beauty, whether of form, line, or color, in pattern design, or texture combinations. The intellectual appreciation of art comes from an understanding of how beauty of composition is achieved, and from satisfaction in ability to recognize and produce beauty.

Certain appreciations will be outcomes of the study program suggested in the earlier chapters of this book. However, time and circumstances permitting, it may be desirable to spend some time on art appreciation as such. Obviously, there are certain advantages if such a unit is offered subsequent to art study which is based upon the fundamentals of good design and harmony of colors. Suggestions for a general art-appreciation course are offered here. The class may be open to boys or girls or both. The course may be adapted for adults.

One essential requirement of a course in art appreciation is that there be as much contact as possible with beautiful art materials of all types. Another essential is that the course be as free from factual information as possible. Only such information should be given as will increase contemplative observation of art objects and materials and will stimulate discerning appraisal and pleasure. If properly motivated, most of the pertinent factual information can be secured by the pupils themselves. There is nothing so stifling to an appreciation program than a "pouring in" of facts or too many required assignments and examinations. If a grade must be given, try giving one on some other evidence than names of artists, dates, and distinguishing

characteristics of certain art forms. There are many evidences of pupil interest and appreciation in the form of voluntary questions, reported observations, reports on unassigned reading, and news of art exhibits and art programs. Best of all, a stream of art materials will be brought to the classroom, some for identification, others for display. It will be interesting to see how home possessions that have been more or less taken for granted or tolerated assume a value because the art quality of each has become evident. It might be said that appreciation grows as pupils want to know.

Many of the problems suggested in the earlier sections of this book may be used in a general appreciation course. Obviously the problems will be chosen to meet the needs of each group of students. The course should include problems which will contribute to the establishment of the principles of design and color. It should also include many judgment problems involving fine-art materials, such as reproductions of paintings and photographs of paintings, sculpture, and architecture.

### **Examining the Problem**

Many pupils have not advanced in their enjoyment of pictures beyond the simple story-telling picture with which they become familiar in the primary grades. If reproductions of the work of great artists are presented for comparison with pictures of popular appeal the pupils will make many decisions for themselves. Figure 109. For instance, they may decide that pictures which are character studies or which show individual types are more interesting than pictures which merely show a pretty face; those which show moods of nature are more interesting than those which show a photographic reproduction of some scene; decorative patterns are produced by the arrangement of interesting shapes in dark and light or by the variation in the color of these shapes; a picture which merely tells a story is, in the end, less interesting than one which stimulates the imagination; or good drawing and suitable color are necessary factors in great art but an artist may exaggerate a form or a color for the sake of emphasizing an idea. Many pictures will have added

interest and significance if the pupils are looking for something in the picture besides the story it tells.

### **Illustrative Materials**

In addition to illustrations of the more usual techniques, such a course may include some judgment problems based upon etchings, engravings, and block prints; crafts, such as metal-work, jewelry, wood-carving, and pottery; weaving, including Oriental rugs, Indian weaving and basketry, and hand-woven coverlets; and other types of handwork, such as embroidery and lace. Few teachers have access to many of the above-mentioned materials but even one or two beautiful pieces will add interest to the art course.

In many communities there are preserved interesting examples of work done in an earlier day or in another land, which are beautiful in color and design. These may be borrowed for an exhibit and the class may plan for the arranging and labeling of them. Such contacts with exhibit materials will create an interest in, and a respect for, the thought and time that have been expended on the design and in the execution of the various pieces. Such an exhibit of the art treasures in a community can do much to further desirable school and community relations. It will be most effective in developing a real appreciation of those articles whose beauty of design and workmanship may have been accepted as a matter of course or passed unnoticed by their present owners. The average individual not only needs contact with beauty if he is to be sensitive to it and discriminating in his powers of perception, but he needs variety in his contacts with those art materials for which familiar association may have developed an attitude of indifference.

### **Borrowed Exhibits**

Another type of exhibit is that of pictures which are loaned to schools, clubs, and other educational associations. Because of the limited time that the exhibit can stay in a community, careful consideration must be given to the methods to be employed in making use of these pictures. The older pupils may



COURTESY ASSOCIATED AMERICAN ARTISTS, NEW YORK. PAINTING  
OWNED BY CEDAR RAPIDS ART ASSN.

Fig. 109. "Woman with Plants," by Grant Wood

Attention should be directed to character study in pictures of this type rather than to details.

be prepared for exhibits of pictures through some study of reproductions of paintings by well-known artists. The pupils may make generalizations in regard to good pictures and later look for examples in the exhibit which will justify these generalizations. With younger pupils a desirable procedure is one which encourages the contemplation of the picture from the standpoint of personal appeal and enjoyment. Opportunities may be provided for the pupils to consider the suitability of certain pictures for use in the different rooms in the home or for use in the classrooms.

An actual distaste for pictures may be built up if the entire time of an exhibit is spent in learning to spell the names of the artists and in associating the names of the artists with the names of the pictures. Furthermore, attempting to give the pupils contact with all of the material in the exhibit may result in a confused impression, if not actual boredom. More satisfactory results will be achieved by the teacher who limits the exhibit material with which her pupils have direct contact. If the pictures to be studied are selected from the standpoint of the age interests of the pupils and from the standpoint of suitability to the type of study, whether it is selecting pictures for definite use or enjoyment of them, a greater interest in good pictures will be assured. The degree of interest can be estimated by the questions and comments of the pupils concerning the exhibited pictures and by their voluntary attendance at the exhibit at hours other than those scheduled for the class. It is not only general contacts with exhibits that pupils need but carefully planned and directed contacts with certain selected parts of educational exhibits. In this way, interests are stimulated and appreciations are increased.

### **Conducting a Museum Trip**

If the teacher is fortunate enough to live in a city where there is an art museum she will endeavor to plan one or more visits during the course. If the pupils are to have the maximum benefit from such a trip, adequate and preliminary preparations must be made. The teacher must make the necessary arrangements for conducting the class to the museum. She must know

exactly what they are going to see and she herself make a careful and preliminary study of the articles or pictures, as the case may be. She must prepare the class for the trip so that they may have a basis for judgment, remembering that their taste is in most cases undeveloped. An excellent method of conducting a museum trip was demonstrated to a group of teachers by the late Dr. Haney, former director of art in the New York City public schools. He took the group to see an exhibit of Egyptian jewelry, the jewels of the Princess Sat-Hathor-Iunut. One point he stressed was—don't try to see too much at one visit. One thing at a time done thoroughly leaves a more lasting impression than seeing many things hurriedly. Previous to the day planned, he prepared the group for the visit by arousing their interest in Egyptian jewelry through a discussion of some illustrated magazine articles regarding the then recent discovery of the tomb of King Tutenkhamon<sup>1</sup> and its contents. When the group arrived at the museum they went directly to the Egyptian section and spent an hour or more in that corridor. Dr. Haney called the attention of the group to various pieces of jewelry, to the interesting patterns wrought in metal, enamel, and jewels, to the exquisite workmanship. He tied up the story of the beautiful princess and her jewels with the royal scenes in the wall paintings and with the model of a king's palace. But it was the Princess Sat-Hathor-Iunut's jewels that the group saw and remembered. The trip was a success because it had been thoughtfully planned, the teacher was thoroughly familiar with the subject, only a few objects were selected for observation, and the time was limited so no one became overweary.

### Other Class Trips

Field trips of any nature need the same careful thought given to the preliminary planning. Definite arrangements should be made with the homemaker, museum director, merchant, or factory superintendent in regard to time of arrival, duration of the visit, and the number in the group. Arrangements should

<sup>1</sup>For authority on this spelling, see Breasted, *Conquest of Civilization*, footnote p. 106, example p. 110 and elsewhere.

also be made for any materials that are to be studied and for any demonstrations that are to be presented to the class. Not only should definite plans be made with the class concerning the date and time of the trip, but they should be approved by the school superintendent or principal. Plans should not be considered complete until the class has had an opportunity to set up standards of conduct and of courtesy to be adhered to during the trip. The teacher should endeavor to make such a lesson purposeful to the class by creating an interest in what is to be seen and by either connecting this lesson with preceding class-work or by using the field trip to introduce a new unit of work. The carefully planned field trip provides material for training in judgment and contributes to the development of an appreciation of the beauty to be found in the environment. Careful planning will go far to insure that this type of lesson will be successful and have true educational value for any class, whether the pupils are girls, boys, or adults.

## Chapter XXV

### *ART CLASSES FOR ADULTS*

**A**RT CLASSES for adults offer several possibilities for study. They also present several problems. The students may include homemakers of all ages and all kinds of experience, business and professional women, and women who wish some new leisure-time activity. The teacher of the adult class may be the art teacher or the home-economics teacher of the school, a state extension leader, the county home-demonstration agent, or some specialist in adult and consumer education.

The program may range from creative expression in painting, soap and wood carving, clay modeling, stenciling, weaving, and stitchery, to creative expression with the everyday art materials of the home, of one's wardrobe, and of food preparation and service. Probably no art units for adults are more popular than those which treat of some phase of home arrangement and

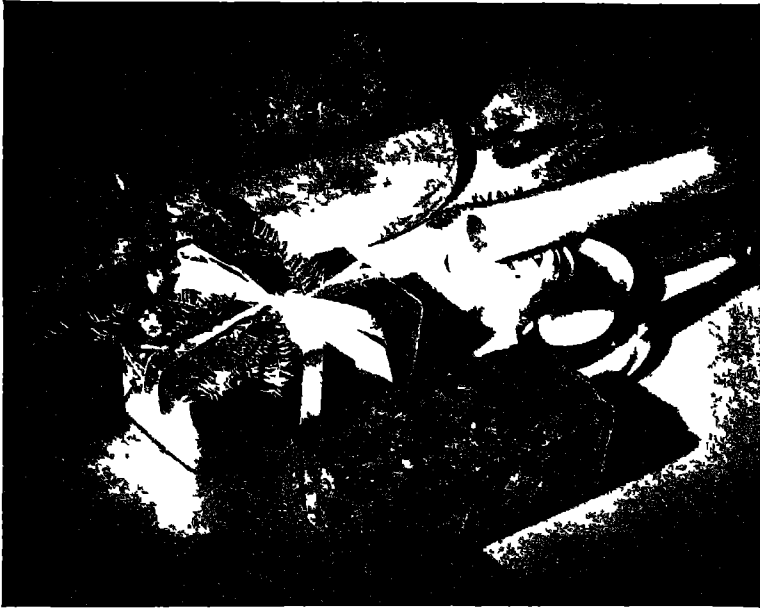


Fig. 110. Cakes Wrapped as Christmas Gifts

Wrapping gifts is a design problem involving principles of balance, proportion, emphasis, structural harmony, color, and texture.

furnishing or of clothing selection. Even gift wrapping offers opportunity for design expression. Figure 110.

#### **Importance of Art Principles**

All of us are more or less affected by the suitability and becomingness of clothing and by the attractiveness of suitably chosen and well-arranged home furnishings. In an adult class it will be well to emphasize the application of art principles to everyday problems rather than cost of materials for the reason that regardless of the amount of money one has to spend there are always problems of selection from the standpoint of color and design. Even simple and inexpensive materials and articles may possess qualities of beautiful color and design. The right use of design and color has a part to play in the satisfaction one achieves in every day living. It is the homemaker who spends or directs the spending of the larger per cent of the family income.



If her selections for the home and for the wardrobes of the members of her family and herself are made with suitable color and design and fitness to purpose in mind, they will be more satisfactory.

The teacher of the practical art units should be challenged to provide a practical study program; one that will introduce beauty of design, harmony of colors, simplicity and suitability into all phases of everyday living. The homemaker should be inspired to do something immediately to make her home more attractive, more livable and more convenient rather than feeling that little if anything can be done until there is money to spend for new materials. The attainment of an attractive, inviting and livable home is not dependent upon the amount of money one has to spend. Very often much improvement can be accomplished by rearrangement, refinishing of the furniture, and the elimination of unnecessary objects and articles.

A successful unit in home arrangement and home furnishing is built upon some ability to use certain fundamental art principles as tools in deciding why certain combinations and arrangements are satisfying and harmonious while others are not. Logically, some study of everyday art based on or similar to the chapters in the first part of this book should precede the study of practical art units for adults. Such a procedure is not always possible in an adult program, but if the class has had basic experience with color and design, the entire time in a home-furnishing unit may be devoted to problems of selection, combination, and arrangement.

### **Time Limits**

Homemakers are busy people. With the usual adult class the number of class meetings are few in number and a considerable amount of subject matter is covered in a comparatively short period of time, far more than would be advisable with any other group of students. Adult students differ from others in that nearly all, if not all of them, have a broad background of practical experience. Not only have adult students been confronted from day to day with problems of home arrangement

and clothing selection, but they undoubtedly have had to select or make new things for their homes and their families or themselves. It is because of this general experience that the teacher of art classes for adults can include more material than would be desirable for any other group of students. However, even with adults, the quantity of subject matter and the number of judgment problems should be suited to the needs, abilities, and interest of each class.

### **Stimulating Interest**

Many adults come to the first meeting of the class to find out whether or not it promises to be worth their time and effort. Since there are no grades to be received or credits earned, and since attendance is optional, it is vitally important to the success of the class that each meeting be a stimulating one and one that creates a forward look toward participation in the next meeting.

Although it is essential that a class for adults be built around problems within the experience of each group, obviously the teacher cannot come to the first meeting expecting to ask the class what their problems are and what they want to do in class. Too often the teacher is a stranger to many or all of them, and very frequently many of the members are acquainted with but few of the others present. Even if some of those present have clearly defined problems, they may hesitate, or find it difficult, to express them before a group of comparative strangers.

The wise teacher will plan even more carefully for this first lesson than for any of the later ones in the series. She will provide illustrative materials that are not only interesting in themselves but which will be suggestive of possible problems worthy of consideration by the class; materials that will crystalize for this group of busy adults some of their own pertinent problems; materials that by their very nature will be thought-provoking, and that will give everyone present a sense of being profitably busy throughout the entire time she is in the classroom.

The first meeting of a class interested in home arrangement affords the finest of opportunities for stimulating a lasting inter-

est in the attainment of an attractive, convenient, and inviting place for each member of the family. Similarly the first meeting of a class interested in clothing selection is an extremely important occasion.

### **Illustrative Materials**

Illustrative materials are equally important throughout the unit. If carefully chosen and effectively used they become a vital factor in the success of the unit. If the materials are necessarily limited in size or in quantity, their significance may be increased by the use of a reflecting lantern. Some schools have lanterns in which opaque subjects may be used as well as slides. The advantage of the lantern is that all of the students are seeing the same illustrations at the same time. Furthermore, the illustration will be reproduced in a size such that the details may be readily apparent. If the adult students are asked to look for certain specified illustrations or examples before the next class meeting, the study program will have a closer relation to the experiences and problems of everyday living.

Field trips for adults are also worthy of consideration. Usually store managers are very willing to accomodate such groups and will often make arrangements to have the class after regular store hours if that is more convenient for the class. Such trips afford the adult students the advantage of seeing merchandise for themselves, their families, or their homes in its normal sales setting without any feeling of being obliged to buy. Especially arranged exhibits offer suggestive ideas and give excellent opportunity for training in judgment.

### **Home "Assignments"**

Few, if any adult courses require outside readings and probably few use a text. However, current articles in household and professional magazines and suitable books may be recommended for supplementary reading.

Some objective material that may be taken home from the class by each student gives a feeling of something definite and informative for use now and in the future. Sometimes a com-

mittee from the class, assisted by the teacher, may summarize some of the class material so it may be prepared for use at home.

If an adult program is to be of practical service in solving everyday art problems, it will be thoughtfully planned, well illustrated, and so skillfully presented that there is active student participation in it. Most of all, the adults will become so acquainted with fundamental art standards that the attainment of good design, harmony of color, and suitability will be an objective in solving the everyday art problems of selection, arrangement, and creation.

## Chapter XXVI

### *ART CLASSES FOR BOYS*

**A**RT FOR boys is fundamentally the same as art for anyone else. Even the applications of art to daily living are essentially the same. Boys select and combine articles of wearing apparel every day of their lives. They live in homes, occupy rooms of their own and, to a certain extent, are responsible for some part of the order or arrangement in their rooms and in the home. Some of them have opportunity to express opinions regarding the selections of new draperies, new furniture, and new accessories for their rooms. Sometimes they are called upon to refinish some of the furniture, to construct book shelves, dressing tables, and other pieces of furniture.

The fact that the relationship of art to the lives of girls and women has long been recognized does not preclude the relationship of art to the lives of all persons, men, women, boys, and girls. Fortunately, the time has come when an interest in art and a desire to achieve success from the standpoint of color, design, and texture in the selection and use of everyday materials is accepted and encouraged for what it is, a natural, wholesome human urge. Unfortunately, there is not yet as much time allotted for art for boys as there is for girls.



Fig. 111 An Attractive Arrangement of Food

### **When to Offer Training**

Psychologically, a good time to offer art training for boys would be when the boys begin to be genuinely interested in their clothes and in their appearance. At this time selection is very important to boys. Many of them are earning their own money or must make their allowance cover certain specified expenditures. Nearly all of them are buying things for themselves. Some are buying for others. There are decisions to be made regarding the purchase of new garments and accessories, also the assembling of a wardrobe for daily and special occasions—decisions to be made from the standpoint of color, texture, design, and suitability, if the results are to be satisfying. The selection of gifts offers opportunity for judgment training in color and design as well as suitability. Even the selection and serving of food presents art problems. Figure 111. To be sure, food for oneself, for one's friends, or for the family should

first of all be chosen from the standpoint of nutrition, but the eye appeal of well cooked and attractively served food is worthy of consideration. If art training is offered at the time when boys are naturally interested in problems of selection, the art reasons, basic for success, will be welcomed and eagerly put to the test. At this time, posters, magazine advertising, and other attention-arresting appeals may be analyzed to see how the shopper may buy beautifully and suitably as well as economically.

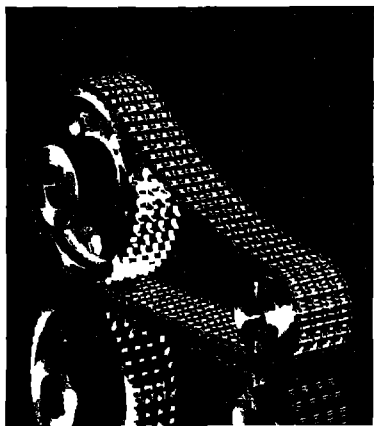
### **Fitting into Curriculum**

Industrial arts and other shop courses could offer more art training by putting emphasis equally upon the planning and creation of articles good in proportion, beautiful in line, form, color, and texture, as well as upon construction involving certain manipulative skills. The exchange of classes between the teachers of homemaking and the vocational teacher provides a very fine opportunity for art training for the boys.

Until school programs are more flexible, everyday-art courses for boys will no doubt continue to be limited in time allotment. However, much can be accomplished in a short unit or in a few lessons if plans are well laid. Such plans will call for a thoughtful selection of a few basic art standards. They will necessitate a presentation so clear that the art standards will indeed be steps in the stairs to good taste.

### **Illustrative Materials**

It is surprising how much effective art teaching may be accomplished in a short time with carefully chosen illustrative materials. A practical art course for anyone is one that is built around seeing, handling, and using a great deal of everyday materials: garments and accessories, lengths of wallpaper and drapery fabrics, large samples of rugs and carpets, table linen, dishes, silver, glassware, pottery, furniture, and home accessories. An everyday art course for boys will involve the art materials pertinent to their everyday life experiences. Through such materials, the basic standards for color, texture, design, and suitability will become meaningful. From experience with materials



COURTESY CHAIN BELT CO.

Fig. 112. There are Many Examples of Beautiful Patterns in Purely Functional Machinery

that are beautiful and interesting, the boys will come to tolerate and then enjoy observing a wide variety of art materials. As their contacts with good design and color increase, their interest in suitable selection will be increased.

Excellent examples of design are to be found in nature and in the mechanical inventions of the everyday world. Wind- or water-rippled surfaces, whether of mud, sand, or rock, are beautifully patterned. Shells, in natural as well as fossil form, offer a variety of design.

Some are delicate, others bold, some simple and others intricate, but all are striking in the beauty of their outline, in the subtlety of their space relations, and in the exquisiteness of decoration. Most significant of all, each is particularly suited to the purpose for which it was created. Leaves, trees, flowers, and fruits are excellent examples of design. So, too, are fields of grain, meandering streams, grassy hillsides, lakes and waterfalls. While it may be possible to enjoy the beauties of nature without conscious observation, it is possible to increase enjoyment by offering an attentive attitude to nature and her everyday designs.

More and more attention is given to the designs for the mechanical conveniences associated with everyday living. Everything from the simplest tools and the various pieces of household equipment to the machines used on farms, in factories, and for transportation has been carefully planned and designed. Their forms, their lines, and their proportions have not just happened. To meet the requirements of maximum efficiency, form is functional—lines are simplified and nonessentials are omitted. To operate effectively, there must be coördination of all parts, coördination produced by subtle proportion, balance,

simplicity, and unity. Gears take on new dignity when there is ease in operation. A moving chain belt or a turning wheel becomes design in motion. Figure 112. Beauty has become the new tool of industry.

#### **Use of Preceding Chapters**

The earlier chapters in this book will be a source of teaching procedure, suitable problems and illustrative materials. Chapter XXIV, Art Appreciation, will also be helpful.

In any art teaching planned for everyday use, whether for boys, girls, or adults, the art principles are considered not as ends in themselves but as means to a desired end, which is success in solving everyday problems.

## Chapter XXVII

### *FLOWER ARRANGEMENT*

**A**RRANGING FLOWERS is such a pleasant and satisfying activity it might well be given special attention with any group that has access to flowers. A lesson on flower arrangement must be carefully prepared for and the necessary materials assembled in advance.

#### **Containers**

A successful lesson does not require a wide variety of vases and containers especially designed for holding flowers. The class will enjoy experimenting with materials which are readily available. They will find that hardy flowers such as zinnias, marigolds, and dahlias look well in bean jars, pitchers, casseroles, and mixing or chopping bowls—even in old iron or copper kettles. They will see the possibilities of arranging more delicate flowers in drinking glasses or small bowls, and floating flowers on plates and serving trays. They will, perhaps, use one open flower, such as a rose, a tulip, or a chrysanthemum, within a glass bowl,





Fig. 113. A Formally Composed Flower Arrangement

White flowers and vase, sprays of evergreen and a green scalloped mat, red berries, and candles in red glass make a gay Christmas decoration

and trailing vines, or sprays of fruit blossoms or foliage, in colored glass bottles. The container should be inconspicuous in color and design but suited in form and material to the type of flowers which are used.

### Flower Types

The type of flowers will also suggest the type of arrangement. Flowers that are fragile and beautiful in outline and line of growth should be arranged so each blossom is seen as a separate flower rather than arranged as a mass. Iris, lilies, poppies, and daffodils are of this character. One flower arranged with its own foliage is often more effective than a mass of blossoms. If more are used, they may be grouped as in the Japanese arrangements of three or five, or in a large loose bouquet where each flower is seen individually. Some flowers lend themselves well to a more compact arrangement or to one specially

composed. However, the composed bouquet takes experience and careful study to gain the desired finished result. It is usually arranged as a composition and placed against a plain background. Figure 113. A Victorian or Colonial arrangement may be achieved with a variety of flowers arranged with the larger flowers massed and the longer stemmed, more delicate flowers radiating from the massed group. Mixed bouquets of delicate

garden flowers are attractive for the center of a table, where they are viewed from all sides. Any of these arrangements takes time and thought. The success of each is assured if the arrangement is in accord with the principles of design.

#### **Art Principles Involved**

Formal balance is important in the arrangement of mixed bouquets where the endeavor is to keep the whole mass symmetrical but open and airy. Informal balance is applied in many Japanese types of arrangements. The principles of proportion are applied in the selection of containers in relation to the length of the stems and the size of the flowers. The principles of repetition and rhythm are carefully considered in those arrangements where beauty of form or line is to be emphasized. Emphasis is stressed in the central grouping in Victorian bouquets and in composed arrangements where a single large flower or a mass of flowers is used as a base or a point of interest. Emphasis is also gained by contrasts in values; by adding sprays of tiny flowers or grasses to more compact masses for the sake of contrast; by repeating the shape of the flowers—that is, by using but one type of flowers in an arrangement; by sufficient background space; by using a progression of sizes (a favored combination by some of the authorities on flower arrangement). In such an arrangement, one or more very large flowers, more flowers which are medium sized, and still more tiny flowers for the sake of contrast or emphasis are used. Harmony is the desired result in flower arrangement—harmony of line, harmony of form, and harmony of color.

## Chapter XXVIII

### STAGE SETTING AND COSTUMING

**T**HE STAGING of a class play or other dramatic production may offer still another field for the application of art to true-to-life situations. A study of stage setting offers further experience in the selection of furniture, lamps, pottery, pictures, and other accessories which may be suitably combined. The grouping of furniture, the hanging of pictures in relation to the furniture, and the placing of accessories offer opportunities for the application of design principles in real situations. The success of the scene calls for close attention to the choice of materials and colors that are in keeping with the spirit of the play, and to the grouping of those materials into a pleasing ensemble. The arrangement of lines and forms in the furnishings should contribute to the desired effect: one that is orderly and spacious; one that is crowded and overdecorated; one that is inviting and restful; or one that is bare and cheerless.

#### Backgrounds

A high-school dramatic club recently produced the play *Lost Horizon*. They wanted a background that was rather impressive but at the same time, one that would not detract from the beautiful Chinese costumes they planned to wear. They secured the desired effect with curtains of muslin, dyed yellow, and an elaborate door painted and varnished to suggest metal. A play such as *Harriet* or *Life with Father* suggests a more crowded and less dignified setting. However, plays of this type will be more pleasing if not overdone, even if the period is one of overdecoration. Such a set should be thoughtfully planned for balance, proportion, and a feeling of unity and harmony in the selection and arrangement of the furniture and of the

accessories that are used. The effect should be pleasing rather than disturbing. Everything on the stage should contribute to the play and should be arranged to provide a suitable background for the play and for the players and their costumes.

An illusion of greater height or width may be created by repetition of lines. In *Lost Horizon*, a feeling of spaciousness was created by the repeating of vertical lines in the folds of drapery in the background, and by using a minimum of horizontal lines. If a living room is the setting for a play, even if a curtain is used as a background, horizontal lines may be emphasized to overcome any undesirable impression of height. Curtains or screens are often the most effective background for an amateur production. A practical suggestion by Marjorie Somerscales, author of *The Improvised Stage*,<sup>1</sup> is that four two-leaf screens may be used in a great variety of ways. If one side of each is painted, or covered with a neutral-colored cloth, and the other side is dark green, they may be used for interiors, street scenes, or as a background for an improvised out-of-doors scene. Stage design should appear incomplete without the players, suitably costumed, and should provide scope for pleasing compositions through varying groupings developed during the course of the scene.

### Costumes

The costuming of the members of the cast presents art problems as vital as those involved in the provision of an attractive and adequate setting for the play. The fundamental principles which have been applied to problems in clothing selection will apply equally well to the selection of the costume for each player. However, suitability or fitness needs particular consideration if the ensemble for each actor is to be unified in effect and consistent with the character of the play and the stage setting. An inexpensive book which will be helpful to those responsible for costumes is *Costumes By You*.<sup>2</sup>

<sup>1</sup> Somerscales, Marjorie. *The Improvised Stage*, London, Sir Isaac Pitman & Sons, Ltd., 1932.

<sup>2</sup> Barton, Lucy, *Costumes By You*. Boston, Mass., Baker Plays, 1940.

### Color

In all stage productions, color can play an important part not only in creating a beautiful impression but also in setting the tone of the production. When Maurice Evans played the part of King Richard II, the background was kept gray and unobtrusive but the costumes were very colorful and in each scene suggested the events that were taking place. When the king first appeared, he was dressed in a rich, golden yellow and those attending him in harmonizing colors all suggesting a gay and happy court. At the height of his reign, he wore deep purple and the court costumes were all richer and deeper in color. When his rival, Bolingbrook, was gaining favor, the king was dressed in black velvet and his rival in flaming red. Katherine Cornell, as Elizabeth in the *Barretts of Wimpole Street*, appeared in gayer and more colorful clothes as her health improved. Attention may be directed to the leading characters through color, and the less important character dressed in harmonizing but less striking color.

Neutrals are essential in a successful production. Gray, beige, black, and white bring out the beauty of color and keep a set from becoming garish through the use of too much color. If contrasting colors are used, one color should predominate, combined with a great deal of neutral. If related colors are used, greater amounts of color may be used, but one color should be dominant with a generous use of neutral.

All colors should be tried out with the lighting to be used before the final selections are made. Chapters XIII to XVII will be of assistance in selecting and combining colors for the stage setting as well as for the costumes of the players.

### Conclusion

Whether the stage setting and costuming are for an elaborate dramatic production or for a brief skit written by the students for some special occasion, there are many art problems involved. A skit might even be written to afford an opportunity for a class in related art to demonstrate what they have learned about art which can be applied in their daily living.

The success of any stage setting and costuming is dependent upon simplicity and the unified arrangement of the whole, the planned grouping of the actors as well as the appropriateness of their costumes, effective lighting, and the choice of suitable and harmonious colors.<sup>3</sup>

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<sup>3</sup> D'Amico, Victor E., *Theater Art*. Peoria, Ill., The Manual Arts Press, 1931.  
Saunders, Dorothy Lynn, *Costuming the Amateur Show*. (Copyright by Samuel French) Binghamton, New York, Vail-Ballou Press Inc., 1937.

## Chapter XXIX

### EVIDENCES OF SUCCESS

ART TRAINING for everyday use probably offers as **natural and** as trustworthy a means by which the results of that training may be measured as any subject in the curriculum. This type of art training is constantly associated with the art experiences and problems of everyday life. Quite naturally, then, one may think of measuring the results or looking for evidences from that training in terms of problem solving rather than of information recall. According to Giles,<sup>1</sup> "The results must be measured by the adequacy with which students deal with their problems, rather than by a grade on a paper and pencil test. Such a test is used only in the absence of an immediate problem which is of real importance to the pupil." and "Evaluation must always be in terms of real purpose on the part of the learner. It is only valid to the extent to which it is useful in improving learning. In so far as education is concerned, the development of human beings is the goal. The actual extent to which we reach that goal can be definitely stated by no one on earth. The best we can do is make judgments as to what is most and least helpful in a particular situation."

Some of the evidences of increased pupil interest in color and design, of growing ability to solve art problems, and of a

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<sup>1</sup> Giles, H. H., *op. cit.*, pp. 58 and 109.

greater appreciation of art forms and art materials may be noted in the classroom. Others may be observed as the pupils participate in various school and community projects. Probably the most significant evidences will be in the improved practices of each pupil for herself and in her home. Satisfactory as such evidences are in indicating trends, it must be admitted they are still so general that, from time to time, it will be well to supplement them with carefully planned experiences which will enable the teacher to evaluate how readily each pupil is able to solve specific problems on the basis of her art training.

Throughout this book, there are innumerable opportunities suggested for the purpose of encouraging the pupils to put into practice the art training they have received. If the testing experiences are carefully selected and their use is well timed, they will contribute to the development of confidence on the part of the pupil in her ability. For example, early in the unit of study, it may be desirable to limit the testing problems used in measuring results to those that involve but one specific ability. As soon as the pupil has some confidence in her ability to solve problems, the next ones may be more complex; that is, they may be based upon two or more closely related objectives.

Chapters VI to XX, inclusive, suggest many problems and sequences of problems as a means of measuring the progress of the pupils in solving certain everyday art needs. Chapters XXI to XXIV, inclusive, also offer suggestions for evidence of success.

Ability to use art training in everyday life readily, enjoyably, and successfully should be the final goal of such training. Classroom experiences which are life experiences will go far in making it possible for art training to contribute beauty of color and design to every person and every home represented in the class.

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